

Summer 2013
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Going Mobile: Immersion Domes on the Road

by Ed Lantz

All of us in the giant-screen market have experienced the power of immersive cinema. The immersive effect, most pronounced in 360-degree dome projections, creates a strong sense of “presence,” due to the frameless image which also stimulates our brain’s vestibular system, creating the sensation of motion. Through the clever use of monoscopic depth cues such as optical parallax, dome projections can even evoke the sensation of 3D without the need for stereo glasses. And yet, with only 100 or so dome cinemas in the world, many people will never experience the full power of immersive cinema. In addition, dome theaters are typically not well suited to multi-purpose uses such as dinner banquets, cocktail parties, or corporate brand activations.

(see **DOMES** on page 6)

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GSCA 2013 Preview

The Giant Screen Cinema Association will hold its 2013 annual conference and trade show in Ottawa, ON, Canada, Sept. 14-17. About 350 people are expected to attend the meeting, which will feature screenings of 16 new films, including a rough cut (Imax Corporation’s *Island of Lemurs: Madagascar*) and a fine cut (National Geographic’s *Mysteries of the Unseen World*). Clips from 25 films in production will be presented, and 14 films in development will be described by their producers.

Professional development sessions will cover marketing, storytelling, film financing, and attracting school groups. The perennial and popular “Giant Screen 101” session will acquaint newcomers to the industry with its unique quirks, and consultant Paul Fraser will moderate another “Making the Case for Digital” session, with presentations from three more theater reps who have overseen the switch from film to digital projection. The technical session will focus on the capabilities and advantages of the next generation of laser-illuminated digital projectors on the horizon.

The conference will provide opportunities for meetings of the GSCA board, its various committees, and special interest groups. An awards ceremony on the first night will honor filmmakers and marketers, and be followed by a special screening of *Shackleton’s Antarctic Adventure*, the 2012 winner of the IMAX Hall of Fame award. A Closing Night Bash will be held on Sept. 16.

The meeting is being hosted by the Canadian Museum of Civilization, which is in the town of Gatineau, QC, just across the Ottawa river from Ottawa proper, (see **GSCA** on page 14)

RealD launches “Luxe” PLF

In late June, RealD announced that it will offer “Luxe,” a premium large-format projection system intended to unify the disparate in-house PLF brands many cinema chains now offer. Luxe theaters will feature minimum standards of screen size and brightness, “with the goal of becoming synonymous with the ultimate out-of-home entertainment experience,” according to a press release. Luxe theaters will feature a RealD 3D system, “wall-to-wall and floor-to-ceiling screens of at least 16 meters [52 feet] in width, 3D sound, auditorium rakes to optimize patrons’ views, and more.” The company also hinted at additional “new technologies to be announced,” a possible reference to the Precision White Screen system it recently launched, or perhaps laser projection, about which it has been silent to date.

The first screens to open under the RealD Luxe banner will be in Europe, and will include new and existing PLF screens. The company has quoted the CEOs of Karo Film in Russia and Arena Cinema in Bulgaria as saying they will adopt the brand, but no other exhibitor partners have been announced to date.

The brand has the support of studio heads such as DreamWorks Animation CEO Jeffrey Katzenberg and Anthony Marcoly, president of Paramount Pictures International.

The move appears to be a direct shot (see **BIZ** on page 4)

Premiering In July and August

The Lone Ranger
Pacific Rim
Elysium
Mortal Instruments: City of Bones
See page 16.

Founded 1997 as MaxImage!

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Imax Sues GDC Claiming Use of Trade Secrets

by Joseph Kleiman

In a complaint filed on June 26, 2013, in the U.S. District Court, Central District of California, **Imax Corporation** charges Hong Kong-based **GDC Technology Ltd.**, a digital cinema hardware provider, with “illegal commercial exploitation of Imax’s trade-secret, large-format, digital theater projection system and film conversion technologies.”

In its suit, Imax claims that **Gary Tsui**, who worked for Imax from 1999 to 2009, “stole...proprietary technology from Imax, then surreptitiously provided it to film companies in China, including a company now called **China Giant Screen**, for which he is the ‘chief engineer.’ China Giant Screen uses Imax’s trade secrets under the name ‘China Film Giant Screen.’”

The complaint continues:

“In 2009, Imax discovered that Tsui had stolen its proprietary and trade secret information relating to Imax’s core projection and conversion technologies, including software source code. While employed by Imax, but unbeknownst to it, Tsui formed his own com-

pany in competition with Imax, and used Imax’s trade secrets to compete against – and beat out – Imax on a bid for a significant project in China.

“Following Tsui’s trail from Ontario, Canada, to Beijing, China (and now to Los Angeles), Imax conducted its own investigation into Tsui’s activities and, after finding incriminating information, Imax initiated lawsuits against Tsui in both Canada and China. Through those suits, Imax uncovered voluminous, conclusive proof of Tsui’s retention and theft of Imax’s confidential and proprietary trade secrets, including CDs containing the source code for Imax’s 2D/3D conversion process and re-mastering technology, as well as the repeated use of Imax’s trade secrets to form companies in Canada and China in direct competition with Imax.”

GDC is owned by an international consortium led by U.S. investment firm **Carlyle Group**. On May 22, 2013, GDC filed a registration statement with the U.S. Securities and Exchange Commission to issue an initial public offering of stock on the NASDAQ exchange with a projected value of US\$75 million. In that filing, GDC states:

“We...recently became the exclusive reseller

and licensee of China Film Giant Screen systems in Asia (excluding China) and a non-exclusive reseller and licensee in the rest of the world. We expect to derive revenue from initial equipment sales and box office revenue for movies in China Film Giant Screen format beginning in the second half of 2013 or in 2014.... Furthermore, we have been selected by the **China Film Group**, the largest film distributor in China, to provide film mastering and exhibition technologies for the China Film Giant Screen format.... We have already installed 24 screens in China as of March 31, 2013.”

Although Tsui is also not named as a defendant, Imax’s complaint notes its previous legal actions against him: “Based on...evidence, Imax has obtained extraordinary relief from two foreign tribu-

nals, including a rarely granted, multi-site search and seizure order, a contempt order, and ultimately an arrest warrant issued by the Canadian court, and a broad search and seizure order issued by the Beijing court and executed by several Chinese judges. Tsui remains an international fugitive....”

China Film Giant Screen was introduced under the name **DMAX**, a joint venture between the state-run China Film Group, with which Imax has made co-production and distribution deals, and the **China Research Institute of Film Science & Technology**. Neither is named as a defendant in Imax’s GDC suit.

Shortly before this issue went to press, Judge Dean D. Pregerson ordered Imax to show cause why the case should not be dismissed, asserting that the court had no jurisdiction over two foreign parties (Imax is a Canadian corporation and GDC is based in China), and that “nothing on the face of the Plaintiff’s complaint suggests a federal question as the claims are based on California law.”

A PDF of the full complaint is available at tinyurl.com/imaxvgdc.

This article is edited slightly and updated from a version that appeared at InParkMagazine.com, and is used with permission of the author.

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In Memoriam: Jack Kahn

James “Jack” Kahn died from Alzheimer’s disease on July 27, at the age of 81. Kahn was known to the giant-screen world as the director of Chicago’s **Museum of Science and Industry** from 1987 until his retirement at the end of 1996. During that time he led a major renovation of the museum and developed a number of innovative exhibits, including hanging a Boeing 727 airliner from the second-floor balcony; the world’s first scientific exhibit on HIV/AIDS; and an interactive exhibit on the brain and memory. He also led the museum’s effort to produce the award-winning 1991 giant-screen film *Antarctica*, directed by **John Weiley**. Although he left the daily operations of MSI in 1996, he remained a Life Trustee until his death.

Many in the museum and giant-screen community were probably unaware of Kahn’s remarkable scientific career before MSI, as described in this obituary posted by the Lawrence Livermore National Laboratory: “Kahn began his career as a professor of geology at the University of Rhode Island in 1956. He left the university in 1960 to join the chemistry division at the Lawrence Livermore National Laboratory (then the Lawrence Radiation Laboratory). Kahn worked on the Pluto project, an attempt to build a nuclear-powered rocket, and the Plowshare program, a project aimed at using nuclear explosives for civil applications. In 1969, he left the Lab for two years to work for Physics International in San Leandro after it acquired a company he and other Lab employees had founded to manufacture synthetic gemstones. Kahn rejoined the Lab in 1971, [becoming] associate director for the nuclear test program in 1978, before moving to his position as the Laboratory associate director in 1980.”

Kahn is survived by his wife of 59 years, three children, and four grandchildren.

Colleagues remember Kahn:

Steve Bishop, Whitaker Center for Science and the Arts: “Jack Kahn was intense, perceptive, and incisive. He lived life to the fullest. It was my privilege to work with him, and I learned a lot from him.”

John Wickstrom, National Geographic



Jack Kahn in 1996.

Cinema Ventures: “Jack was a great person to work for, hard-nosed and no-nonsense at times, but in the end a tremendous leader who moved the Museum of Science and Industry from what many employees referred to as ‘the Dark Ages’ into a modern state-of-the-art museum. For me, new to the museum world, he was a great mentor. He had a great head for business and a great science mind, the perfect combination. Early in his career he worked on Operation Plowshare at the Nevada Test Site, a program to use nuclear devices for the peaceful purposes of building roads, harbors, and canals. He

would say ‘It worked quite well, aside from the radioactive fallout.’ And it was that same mindset that he used at the museum. Perhaps my best memory was calling to tell him *Antarctica* had been selected for the IMAX Hall of Fame. He recalled sitting on the beach in Hawaii working with John Weiley to get the film done, and simply said ‘I guess we were right after all.’”

Greg MacGillivray, MacGillivray Freeman Films: “Jack Kahn was a trusted long-time advisor to MacGillivray Freeman Films, and to me as I began to invest in IMAX theater films in the 1990s. He helped guide the production and marketing of our films *The Living Sea*, *Everest*, *Dolphins*, and *Journey into Amazing Caves*. He was always the one there, at the ready, to offer up a good idea, never holding back. He irritated a few timid souls, but gained the admiration of myself and our team at MFF for being bold and decisive. In that way, he helped the GSTA and our industry immensely, and drove us to higher goals in education and entertainment.”

Jeffrey Kirsch, Reuben H. Fleet Science Center: “Jack was an important contributor to the giant dome medium. As the leader of Chicago’s MSI,

succeeding **Vic Danilov**, he saw the potential for OMNIMAX as a museum medium. MSI was, and still is, among the best attended dome theaters on the planet. He supported the efforts of the **Museum Film Network** when he took over the reins from Vic, and took the bold step of hiring John Weiley to produce *Antarctica* as an independent producer. Jack could be cutting in his critiques, but once on board with a project he was a great partner. As fellow New Yorkers we had much in common, and I always admired his ability to lead such a large institution as MSI. I miss him and send my sincere condolences to

THE BIZ

NEWS

(from **BIZ** on page 1)

across the bow of **Imax Corporation**, maker of the most popular premium cinema system, with 634 IMAX screens in multiplexes around the world. RealD refers to its system as “Luxe: A RealD Experience,” seemingly mimicking the tagline, “The IMAX Experience,” added to the titles of films converted with the IMAX DMR process. RealD touts as a benefit of Luxe the fact that exhibitors will be free to show any film they choose, not just those that Imax opts to convert to its proprietary digital format.

In the years following the introduction of the IMAX digital projection system in 2008, many major theater chains developed their own PLF brands to capture a greater share of the public desire for a high-quality cinema experience that Imax was first to exploit. These auditoriums typically feature larger-than-average screens, high-brightness projectors, enhanced sound systems, luxury seating, and other amenities. North American PLF brands include **Regal’s** RPX; **AMC’s** ETX; **Cinemark’s** XD; **Carmike’s** BigD; and **Cineplex’s** Ultra AVX. All of these exhibitors also operate IMAX screens, although all but Regal and AMC have many more PLF houses than IMAXes. (In a July conference call discussing Imax’s 2nd quarter results, CEO **Richard Gelfond** claimed that AMC has “all but abandoned its ETX system.”)

Bob Mayson, managing director of RealD Europe, told *ScreenDaily* “There are more than 50 PLF brands worldwide. We’re trying to unify those brands on the grounds that it’s easier to create awareness around one experience.”

However, industry observers question whether many exhibitors will be willing to drop their in-house PLF brands for Luxe. **Michael Karagosian**, president of **MKPE Consulting**, told *The Hollywood Reporter*, “Small theater owners would be interested in a strong [PLF] brand, more so than large theaters that already have brands and have invested money in development of

the brands. If [Luxe] grows in a disruptive manner, it would be more interesting to bigger theaters.”

Pat Marshall, vice president of communications for Canada’s Cineplex (and a former employee of Imax), tells *LF Examiner* that UltraAVX “has tremendous brand equity in Canada and has been doing extremely well for us.”

Imax posts \$11.8 M Q2 profit

On July 25, **Imax Corporation** reported its financial results for the second quarter. For the quarter ending June 30, 2013, the company posted a profit of \$11.8 million (\$0.17 per diluted share) on revenues of \$82.3 million, up slightly from a profit of \$11 million (\$0.16 per diluted share) on revenues of \$70.2 million in the same quarter of 2012. For the six months ending June 30, the company saw a profit of \$14.7 million (\$0.21 per diluted share) on revenues of \$132.2 million in 2013, compared to a profit of \$13.5 million (\$0.20 per diluted share) on revenues of \$125.8 million in the first six months of 2012.

In the second quarter of 2013, Imax signed deals for 34 theater systems, nine of which were “a combination of signings for laser systems and upgrades of certain of the company’s film theaters to digital systems in existing theater locations,” according to a press release. It installed 30 theater systems, all but one of which were new locations. Backlog as of June 30, 2013, was 284 theaters, compared to 280 on the same date in 2012. Total year-to-date signings range between 140 and 225, depending on whether **Wanda/AMC** exercises an option for 80 additional theaters under a recently signed contract (see item below). The company signed 142 theaters in all of 2012.

Imax CEO **Richard Gelfond** said in a conference call with analysts that the company had signed deals for 12 laser projection systems as of the end of the quarter. He said that “in the IMAX world, people are very interested in laser,” but added that he expected the spread of laser projec-

tion in conventional theaters to be slower because existing digital projectors have not yet been fully amortized, and upgrading them would be a significant expense for exhibitors. The first IMAX laser projectors are expected in the last half of 2014.

Imax shares had been trading between \$25.00 and \$25.50 in the week before the results were announced, and jumped to a high of \$27.05 on the day of the report, before settling between \$25 and \$26 as this issue went to press a week later.

Imax theater deals

In June and July, **Imax Corporation** announced theater deals in Germany, the U.K., Russia, South Korea, Canada, China, Ecuador, and Switzerland.

The biggest signing, announced on July 24, provides for China’s **Wanda Cinema Line Corporation** to add between 40 and 120 new IMAX screens to its original 2011 joint revenue sharing deal, bringing Wanda’s total IMAX commitment in China to up to 210 theaters. The deal also extends the terms for all new Wanda theaters from 10 years to 12. Imax also signed a deal with **AMC Theatres**, a wholly owned subsidiary of Wanda, for between five and ten new IMAX screens in AMC’s U.S. locations. That agreement extends the terms of new and existing theaters from 10 years to 13. With its acquisition of AMC in 2012, Wanda became the world’s largest theater operator and the largest operator of IMAX theaters.

South Korean chain **CJ-CGV** signed for 30 new theaters and exercised a previous option for five, which will bring its total of IMAX screens to 95, of which 75 will be in China and 20 in South Korea. The deal includes one laser projection system, to be installed in Korea by 2015.

In Britain, **Cineworld Group** will add three new IMAX screens to the eight it has opened in the last 12 months. Canada’s **Cinemas Guzzo** will add two IMAX theaters to multiplexes in Quebec, one of which will be the second in the same location, giving the chain a total of 12 IMAX

THE BIZ

DEALS

screens, and four locations with two IMAX theaters each.

Supercines, the largest exhibitor in Ecuador, will install two IMAX theaters in new locations in Guayaquil. In Russia, Imax signed a deal with its existing partner **Formula Kino** for a new theater in St. Petersburg, and another with **Kinomir** for a theater in Barnaul. Europe's **Pathé** chain signed a deal for the first commercial IMAX theater in Switzerland, to be installed in an existing multiplex in Geneva. Pathé has ten IMAX theaters in France and the Netherlands, with another in backlog.

Finally, Imax signed a deal to convert the **Cinestar Event Cinema**, which had opened in 2000 as an IMAX GT film theater, and was converted to non-IMAX digital in 2011, to the IMAX digital "interim solution" and eventually to the laser-powered system.

Malick sued over GS films

Seven Seas Partnership, Ltd., a New Jersey-based film financing group, is suing director **Terence Malick's** production company, **Sycamore Pictures, LLC**, over claims that Malick failed to produce two giant-screen films and a feature it paid him more than \$3.3 million to make. The projects, known as the **Voyage of Time** films, were intended to be companion pieces to Malick's 2011 feature, *The Tree of Life*. (See *Shorts, May 2010*, and *Shorts, May 2011*.)

In its complaint, SSPL asserts that Malick has done nearly no work on the films, showed potential sponsors purchased stock footage in place of original material, mingled funds intended exclusively for the VOT films with other projects, and refused to provide detailed financial records as required by contract. It also claims that noted special effects expert **Douglas Trumbull** left the project, reportedly after being asked to create as much as 35 minutes of the 45-minute GS films, to cover for the lack of original 15/70 footage. The suit quotes Trumbull as telling Malick in a letter that "My expe-

rience is that all the greatest special effects cannot save a film." (Trumbull later told *Indiewire.com* that "I did not 'exit' the movie," explaining that he had merely offered to consult on the project, not to produce special effects, and that in the end he couldn't coordinate his schedule with Malick's.)

Beck named chair of LIPA

Bill Beck, founder and executive VP of **Laser Light Engines**, has been elected to a two-year-term as chairman of the **Laser Illuminated Projector Association**, a trade group that is working



Bill Beck

to promote the development of laser-powered projection systems.

LIPA is working to revamp government regulations that consider projectors using laser illumination to be as hazardous as the lasers used in '90s-style laser light shows. Beck tells *LF Examiner* that LIPA has "accomplished a lot" with regulatory agencies in North America and Europe, but that "the wheels of these agencies turn very slowly."

He adds, "a new initiative [of LIPA] is to expand our membership to include exhibitors, theater owners (including giant screens), integrators, and other members of the real world of end users. We have liaisons set up with the **National Association of Theater Owners** and the **American Society of Cinematographers** and are also working with the **Motion Picture Association of America**, so the effort has moved from educational to being driven by commercial introductions. This may not make the regulatory bodies go any faster, but the support is more broadly based and intensive."

PERSONNEL

Mackay to retire

John Mackay, president and CEO of **Discovery Place** in Charlotte, NC, will retire at the end of 2013 after 13 years at the head of the museum. During Mackay's tenure the museum has had a complete overhaul, launched a network of children's museums

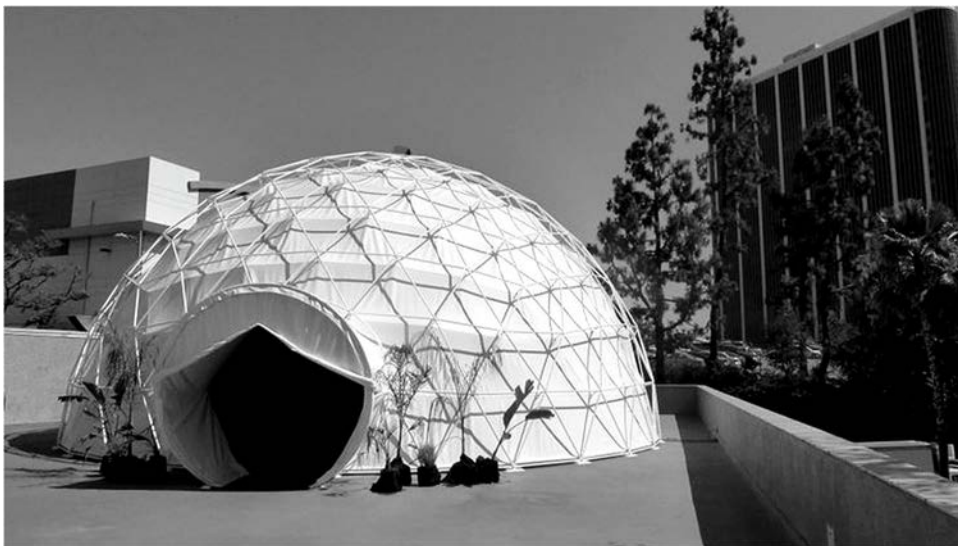


John Mackay

around the state, and announced plans for a professional development center for STEM educators. In June, Discovery Place was named one of ten great family-friendly museums by *USA Today*.

According to a press release, "Mackay began his Discovery Place career at the age of 12 when he and his father captured a rattlesnake and brought it to Charlotte Nature Museum for safekeeping and display. Intrigued by the Museum's commitment to the natural sciences, the young Mackay quickly became a Museum volunteer and then moved into a part-time staff position where he remained for nine years.

"After earning a master's degree in biology, Mackay returned to Charlotte as part of the team that planned and opened Discovery Place in late 1981, where he developed the Museum's iconic rainforest habitat and aquarium exhibitions. Throughout the years, he served as coordinator of biological sciences, director of educational programs, and vice president of planning, research and development. In 1992, he left Charlotte to develop and launch the **McWane Science Center** in Birmingham, AL, as president and CEO. Finally, in 2000, he returned to his roots, becoming the president and CEO of Discovery Place, Inc., just the second person to hold the office, following Dr. Freda Nicholson, since the Museum's opening."



The Vortex Immersion Dome in Los Angeles.

(from **DOMES** on page 1)

For the past five years my company, **Vortex Immersion Media, Inc.**, has been quietly developing large-scale turnkey mobile dome systems that allow the rapid and relatively inexpensive deployment of digital dome theaters and events spaces virtually anywhere on the planet. This opens a wide range of new applications for immersive media, including corporate events, concerts, and trade shows, in addition to digital planetariums and giant screen cinemas.

Mobile dome basics

There are two types of domes employed as mobile immersive projection venues: rigid structure (geodesic) and air-supported domes. Geodesic domes are extremely sturdy frames using powder-coated steel struts covered with a fire-rated skin made of vinyl or some other opaque or translucent material. The cover may be pulled over the frame or hung inside it. The use of UV-resistant material provides a shelter that can last for many years and endure wide temperature extremes.

Air-supported domes use positive pressure to inflate a durable fire-rated membrane with sufficient pressure to resist hurricane-force winds. Air-supported structures need revolving doors or airlock cargo doors to maintain positive air pressure. A computer-controlled pressurization system with redundant backup ensures that sufficient pressure is maintained. Air-

supported domes are anchored using sandbags or water ballast, evenly distributed around the base of the dome to prevent stress points on the membrane. Geodesic domes can be anchored using water barrels, cement blocks, or stakes.

Both geodesic and air-supported structures can withstand high winds; however, air-supported domes are more subject to movement under wind loading, which can be an issue with multi-projector systems where geometric image overlap must be precisely maintained within edge-blends. Both dome types can accommodate either translucent or opaque “blackout” covers. Opaque domes provide a dark interior by blocking 100% of the ambient sunlight, allowing cinema presentations to proceed inside the dome even in the daytime. Translucent domes, on the other hand,

allow interior projections to be seen on the outside of the dome, but only in evening hours when external lighting is minimal. Of course, when viewing projections onto translucent covers, the geodesic support frame is silhouetted which can reduce the impact of the image, whereas inflatable structures relay the interior image without obstructions.

Projecting directly onto inflatable membranes or geodesic dome covers can provide an awesome immersive spectacle for events (we call it “digital wallpaper”), but when cinema-quality projections are required, a higher quality screen material must be employed that is separate from the exterior cover. Giant-screen domes use perforated aluminum screens that allow HVAC vents, loudspeakers, and even lights to be placed behind the screen. Unfortunately, perforated aluminum screens are not practical for mobile structures that must be rapidly, repeatedly, and inexpensively, deployed.

Instead, negative pressure fabric screens provide a smooth and nearly seamless projection surface. Rather than transmitting sound waves — as perforated aluminum screens do — fabric screens have absorptive acoustic properties to dampen reverberations. Carefully selected screen fabrics and innovative seaming techniques provide an optimal projection surface that rivals perforated aluminum screens.

Product developments are under way at Vortex for enhanced capabilities including speaker placement behind the fabric screen, soundproofing and thermal insulation for the environmental cover, and



BollyDoll at the Vortex Immersion Dome featured projected artwork.



The Kinect Fan Dome at the 2012 Super Bowl in Indianapolis.

which featured nine days of music, food, and activities. They were taken by the iconic look of inflatable domes and hired Vortex to provide a turnkey system, including the dome, video projection, and football-themed immersive programming. When Xbox Kinect signed on as a Super Bowl sponsor, Microsoft quickly adopted the dome for product activation and engaged Vortex to create original fulldome programming to immerse visitors in an Xbox Kinect-branded environment.

The resulting installation used a 60-foot, three-quarter sphere, air-supported Stratosphere dome with a translucent membrane. However, instead of projecting on the exterior membrane itself, we fitted the dome with an internal negative pressure screen made with a blackout fabric, allowing operation during daylight and providing a seamless hypohemispheric projection surface. The Kinect NFL Play 60 Fan Dome, as it came to be called, featured four edge-blended 20K-lumen, Christie HD projectors on the inside, providing a luminance of about 4 foot-Lamberts. Double-stacked 20K-lumen projectors on the dome exterior, mounted on a remote tower, provided additional brightness to combat the exterior ambient light. Two revolving doors served as entrance and exit, while one cargo door pro-

(see DOMES on page 8)

hinged geodesic frames that enable rapid dome deployment.

Case studies

Five case studies illustrate a range of mobile dome applications:

Vortex Dome LA. The Vortex Dome is situated on the Los Angeles Center Studios lot in downtown Los Angeles. It is a 130-seat, 50-foot (15.5-meter) geodesic projection dome that sits in an events space that includes two outdoor decks and numerous indoor events spaces, including a 400-seat theater. The dome serves as a development studio and multi-use events space, and has hosted live performances to sellout audiences, including an immersive ballet called *Blue Apple* featuring choreographer Stefan Wenta and artist Audri Phillips; a modern musical/visual performance called *Migrations* featuring animator Audri Phillips and musician Noa Winter Lazarus; and a Bollywood show called *Bollywood* featuring singer and artist Amrita Sen and composer Anthony Marinelli. The Vortex Dome has also hosted numerous symposiums, corporate events, dance parties, and television shoots, including an MTV pilot and an interview of astronaut Ed Lou by Anderson Cooper for *60 Minutes*. It is used by Relativity Studios for their film school events, and by select art-

ists in residence who seek to explore the fulldome medium. The operating model for the Vortex Dome is being replicated for the Downtown Project's Container Park in downtown Las Vegas, a multi-use community dome opening this fall.

Super Bowl 2012. The 2012 Indianapolis Super Bowl Host Committee wanted a unique (and warm) chill space in their downtown Super Bowl Village event,



The interior of the Kinect Fan Dome at the 2012 Super Bowl in Indianapolis.

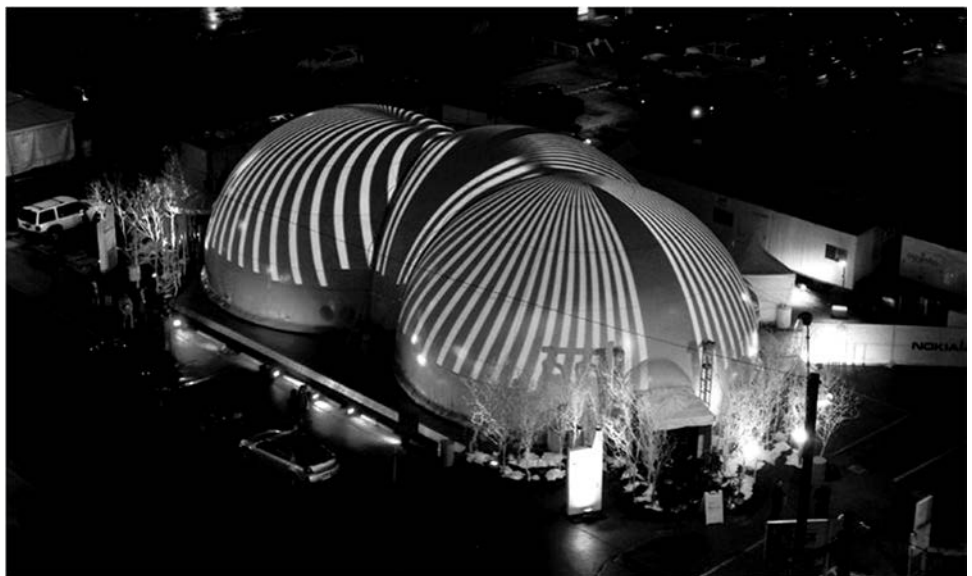
(from **DOMES** on page 7)

vided access for wheelchairs and baby strollers and a second cargo door was reserved for staff and an emergency exit. Color Kinetics ColorBlast 12 LED fixtures on both the interior and exterior provided ample lighting for gamers and exterior signage. Twin 300,000-BTU oil heaters kept the dome nice and warm, despite icy conditions outside.

A variety of real-time 3D-rendered content was programmed on the dome interior, using NFL archival footage, Xbox branding elements, and original 3D models. The interior 360-degree programming was controlled by a custom tablet application, allowing choice of sky scenes, flaming footballs, rotating helmets, running players, and drop-down stadium screens playing HD clips from the NFL. Six Kinect game stations engaged visitors with a variety of gesture-based games, creating an immersive brand activation experience.

The dome exterior featured a looping movie combining Xbox and Play60 logos and a variety of projection-mapped effects, including a crumbling sphere, spheres within spheres, a snowball, cityscape, rotating cube, and more. During the nine days that the Super Bowl Village was open, well over 50,000 visitors toured the dome.

Nokia Lab. Mobile phone manufactur-



The NokiaLab tridome at South By Southwest in Austin, TX, in 2012.

er Nokia was seeking a unique venue to showcase the release of its new Lumia 900 phone at the Austin, TX, South-by-Southwest 2012 music, film, and interactive festival. Nokia opted for a unique tridome design — a translucent structure consisting of three interconnected 50-foot (15.5-meter) hemispheric sections — which had to be imported from Singapore-based Oracle Projects. We partnered with High Beam Events, which provided interior décor, the stage, and entertainment; and Technical Producing Group, which pro-

vided the generator, HVAC, and audio system; while Vortex provided the dome, projection system, real-time 3D servers, and immersive programming.

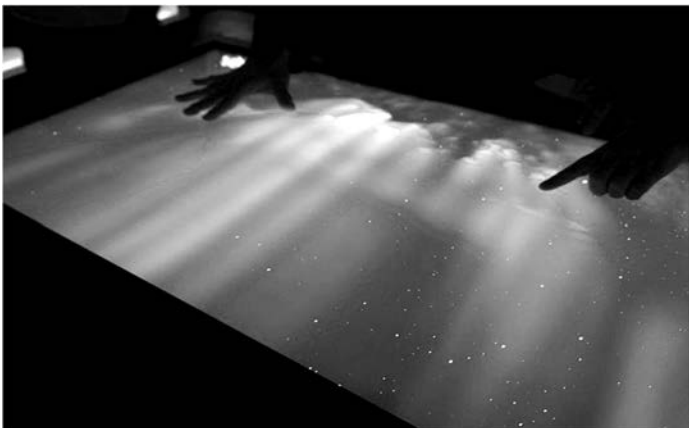
The Nokia Lab was open to the public for four consecutive evenings. Visitors queued up outside and entered through a themed doorway framed by ornamental trees and faux snowfall. Six 20K-lumen, Barco HD projectors provided seamless tridome coverage that could be seen from both inside and outside. Programming featured real-time 3D Lumia 900 phones floating against a night sky, fulldome clips including a Tronesque flythrough, igloo effects, fluid effects, and flying phones. In between, we projected real-time Twitter feeds and featured an interactive application allowing visitors to create northern lights on the dome using their fingers on a multi-touch table.

We were asked to VJ on the dome in real time with a live band, but after a while the client said that running VJ visuals over the entire dome created vertigo and asked us to “tone it down.” Within minutes, we were able to map our artists’ laptop screen onto the mobile phone screen of the 3D-rendered Lumia 900 floating above the stage, showing the flexibility of real-time 3D rendering.

Super Bowl 2013. Microsoft Xbox invited Vortex back to the Super Bowl in 2013 — this time on the New Orleans River-



The interior of NokiaLab.



NokiaLab visitors manipulated the Northern Lights projected on the dome.

front — for a four-day celebration called the Super Bowl Boulevard. The available footprint would not accommodate the previous inflatable dome design, so we instead opted for a 50-foot (15.5-meter) geodesic projection dome connected to a 24-foot (7.3-meter) “vestibule” dome. Since the geodesic dome was visible from all angles, we provided a four-projector, exterior edge-blended display using 20K-lumen Christie projectors to create a 360-degree exterior projection. Projector enclosures were fabricated and placed on 15-foot (4.5-meter) truss towers, each anchored by two 2,200 lb. (1,000-kg) concrete blocks. A total of 22 concrete blocks were used to anchor the towers and domes. When 40-mph (64-kph) winds whipped up in a thunderstorm, we slept well, knowing that the dome and towers could withstand hurricane-force winds and then some.

This year the interior projections were much more elaborate and allowed visitors to interact with fulldome graphics using a gesture-based Kinect camera user interface — perhaps the first commercial use of gesture-based control of real-time CG fulldome projections. Moving headlights with gobos illuminated the interior and exterior of the smaller dome, which housed a photo booth that provided photo badges for visitors.

EMC² is a \$22-billion provider of IT solutions, including storage, servers, and internet security solutions. In 2012 the company approached Vortex to provide venue design services and provide the complete AV fit-out for a 36-foot (11-

meter) indoor geodesic projection dome they purchased as the centerpiece of their EMC World 2012 conference at the Las Vegas Venetian Convention Center. Vortex worked directly with EMC’s marketing managers to produce a five-minute “thrill ride” through a virtual cloud and big data.

Vortex invited Pixomondo — an Academy Award-winning visual effects house — to their production team to do the heavy lifting. The interior negative pressure screen was provided with a 10-degree tilt and 44 theater seats on a multi-level deck so that the seating deck elevation matched the dome tilt. Fulldome projection using three 10K-lumen HD projectors was complemented by a 5.1 surround audio system and LED cove lighting.

Unlike the previous case studies, the EMC experience was a cinema production that took visitors on a narrated thrillride through cyberspace. Vortex was invited back to EMC World again in 2013 to produce an even more thrilling cinema ride for the 44-seat dome theater. Pixomondo again provided visual effects su-

pervision and animation, under Vortex’s direction, to create a first-person fly-through of a digital landscape while transacting with other digital entities and relying on Security, Governance, and Trust to navigate cyberspace. Thousands of conference attendees have experienced these programs and left the dome smiling.

The future

These projects illustrate the business potential of mobile domes for corporate brand activations and multi-use community arts and events centers. As digital projection technologies become more mature and affordable, we expect these markets to grow, along with related programming and service providers, ultimately finding applications in mainstream immersive media entertainment, including video gaming, immersive cinema, live performances, domecasting of events, and more.

Ed Lantz is an entertainment technology engineer, entrepreneur, and GS digital cinema pioneer, with 28 years of experience in photonics, GS film, digital projection, and virtual reality technologies. He is co-founder of IMERSA and president of Vortex Immersion Media, an entertainment technology boutique and immersive experience design firm located in downtown Los Angeles. He can be reached at ed@vorteximmersion.com.



EMC World 2012 in Las Vegas.

Polynesian Cultural Center Goes Digital



The exterior, before and after: the IMAX Theater in its original form (l), and transformed to resemble a volcano (r).

This September marks the 50th anniversary of the **Polynesian Cultural Center**, which opened on the Hawaiian island of Oahu in September 1963. Since opening, the PCC has welcomed over 37 million guests, becoming Hawaii's number-one paid attraction.

Recently, the PCC engaged in a comprehensive planning and development effort to create new guest experiences as it looks to its future. One of the assets that the Center realized was in need of attention was the aging, film-based IMAX theater, which opened in January 1991.

"Our IMAX theater, including our own film *Polynesian Odyssey*, served us well for many years. However it became appar-

ent we needed something new and different to help overall efforts to grow our attendance," explains **Alfred Grace**, the PCC's president and CEO. "We also felt it important to meet or exceed guest expectations for a more interactive experience, and to better use the facility for alternative purposes."

The Center hired Orem, Utah's **Michael Lee Design**, headed by **Mike Lee** and **Pat Scanlon**. "The theater was a gray structure with nothing Polynesian about it," says Lee, MLD's president and chief designer. "So we proposed transforming the exterior of the theater into the look, feel, sounds, and sensibilities of an ancient volcano, whose visual

theme would blend in with the existing natural PCC surroundings." Scanlon adds, "For the experience inside, our idea was to fully engage guests in a breathtaking aerial flight through the wonders of the Hawaiian islands, and to incorporate some in-theater fun and surprises along the way."

The team also produced a new 14-minute signature film, *Hawaiian Journey*, to replace the 22-year-old *Polynesian Odyssey*.

The attraction development team

MLD assembled a team that included a media production crew, architects, engineers, lighting designers, landscape de-



The booth, before and after: the 20-year-old IMAX GT projector in 2011 (l), and the Christie 4K digital projector that replaced it (r).

Left: Polynesian Cultural Center. Right: photo by Mike Lee, © 2013 by MLD, LLC.

Left: Polynesian Cultural Center. Right: photo by Mike Lee, © 2013 by MLD, LLC.

signers, rockwork sculptors, scenic painters, and more. For digital audio-visual systems solutions they looked to **Electrosonic** in Burbank, CA, and for in-theater special effects and action seating they contracted with **Technifex** of Valencia, CA.

Electrosonic installed a new digital audio-visual system, including a **Christie 4K** projector, a **7thSense 4K** media server, and a **Strong/MDI 40x74-foot** (12x23-meter) projection screen. The new 7.1-channel surround-sound system (five screen speakers, two theatrical subwoofers, and 11 surround speakers) features **JBL Cinema Series** speakers and **QSC** amplifiers. **Medialon Show Manager** is used for show control.

An assistive-listening headset system allows simultaneous playback of the signature film's narration in eight languages (English, Japanese, Mandarin Chinese, Korean, Spanish, French, German, and Hawaiian). A Rear Window display system provides closed captions to deaf and hard-of-hearing visitors.

Switching to digital 4K projection offered significant advantages over the IMAX 15/70 film system. According to Electrosonic project manager **Guy Fronte**, "the cost of maintaining the film-based system — the lamps for the 15,000-watt projector, the IMAX maintenance agreement, and the fees for shipping and replacing the prints — was excessive. The Christie digital system is more economical and efficient. It has no significant operational costs other than lamp replacement, and it doesn't require a projectionist."

Special effects

Technifex provided high-back, special-effects seating with custom engineered forward-and-back motion capability, two headrest speakers in each seat, additional low-end speakers that provide vibration sensations, and water mist and scent spray effects. Six subwoofer speakers in the thea-

ter generate sounds down to 2 Hz to create a sub-audible, but very real, physical rumbling effect similar to that of an erupting volcano. Finally, black-light illumination and artwork in the theater create the visual impression of being inside a large volcanic chamber.

The biggest challenge for Technifex was redesigning the 252 motion-base seats from the ground up to fit into the rake and rise of the former IMAX theater.

Guest experience

The *Hawaiian Journey* experience begins as guests enter the queue outside and walk past volcanic vents exhaling "steam" from deep below. Entering the ancient lava

Written and directed by **David Warner** and shot by veteran DP **Reed Smoot** in 35mm (aka VistaVision) at 30 fps, *Hawaiian Journey* was filmed in 2011 over the islands of Hawaii, Maui, Molokai, Lanai, Oahu, and Kauai. The score was composed by **Sam Cardon** and the sound designer was **Mike McDonough**. **Rick Gordon** was post-production technical director and MLD's Scanlon and Lee were the executive producers.

The film premiered with the theater's reopening on March 30, 2013.

Multi-purpose capabilities

One of PCC's key requirements was that the theater become a true multi-purpose facility rather than being limited to a single use, as had been the case with the IMAX theater. To achieve that, the screen pit was filled in and a stage platform was built in front of the screen. A stage door was added for quick load in/load out and as an entrance/exit for performers. AV-system connections were installed so that a presenter on stage can use a laptop computer or iPad to project Power-Point presentations through the Christie

projector. A black curtain in front of the projection screen can be opened to the appropriate width for each media source.

Reflecting on the overall impact of the *Hawaiian Journey* project and theater renovation, PCC's Grace concludes, "We are very pleased with how everything turned out. We have a brand new, exciting attraction that's been very well received by our guests; we've significantly lowered our projection system operating costs; and we've gained much more versatility in how we can use our large-format theater. This has been a wonderful project for us."

This article was adapted by LFX from material provided by Electrosonic.



The renovated interior of the theater with motion-base seats and 4D effects.

tube, guests encounter flame-effect lighting and the sounds of ocean water coursing through fissures in the volcanic rock. Once in the theater, guests hear natural sounds of the wind, ocean, distant Hawaiian drums, barking dogs, and clucking chickens.

Hawaiian Journey features spectacular, rarely seen imagery of the Hawaiian islands, and a wise Hawaiian *kupuna* (elder) who tells the story of the Hawaiian people and their strong connection to the land, to one another, and to their ancestors. The film features an original, authentic Hawaiian music score and in-theater special effects that add moments of surprise and fun to the experience.



All films are 3D unless noted, underlined titles are 2D

* New listing.

Updated information is printed in **bold**.

Unless noted, all films will run about 40 minutes. Some titles with limited release territories are not listed.

Riddick

One Race Productions; distributor: Universal Pictures; director: David Twohy. Cast: Karl Urban, Vin Diesel, Katee Sackhoff, Dave Bautista, Bokeem Woodbine, Nolan Gerard Funk. Release: Sept. 6. DMR.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: National Geographic Distribution; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; DP: Reed Smoot; aerial DP: Ron Goodman; script: Daniel Ferguson; score: Michael Brook; executive producers: Jake Eberts, Dominic Cunningham-Reid. Release: Sept. 12.

- Principal photography is complete.
- Post-production is continuing.
- Film will be screened at GSCA conference.

Metallica: Through the Never

Picturehouse Entertainment; distributor: Imax Corporation; director, writer: Nimrod Antal. Cast: Lars Ulrich, Mackenzie Gray, James Hetfield, Kirk Hammett, Robert Trujillo. Release: Sept. 27, 2013. DMR.

Gravity

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón. Cast: Sandra Bullock, George Clooney. Release: Oct. 4. DMR.

The Seventh Son

Warner Bros. Pictures/Legendary Pictures; distributor: Warner Bros. Pictures; director: Sergei Bodrov. Cast: Jeff Bridges, Julianne Moore, Ben Barnes, Djimon Hounsou, Alicia Vikander, Antje Traue, Olivia Williams, Kit Harington. Release: Oct. 18. DMR.

Watermelon Magic

Spring Garden Pictures; distributor: tba; director, producer, story: Richard Hoffmann; DP: Chase Bowman; plant photography: Tim Shepherd; score: Peter Tramo. 2D release: June. 3D release: October.

- Picture is locked and score is nearly complete. Color correction, audio mix, and animation are continuing.
- Film will be screened at GSCA conference.

Aurora

Kallisti Media; distributor: Kallisti Media; **director/**

Jul '13

Jan '14

LonRan
PacRim

Elys
MICOB

Ridd
Jerusa
MTTN
Aurora

Gravity
7thSon
WM
HGCF

EG
MOTUW
SoldSto
JTTSP

Hobbit2
WA
JustLis

WOTA
300R
AYNIK
D-Day
Patag

DSC3D
Elec
Apes

writer: Jonathan Kitzen; producers: Nick Reed, Jonathan Kitzen. 40 minutes. Release: Fall.

- Production will wrap in early fall. Film will be screened at GSCA conference.

Ender's Game

Summit Entertainment; distributor: Lionsgate; director: Gavin Hood. Cast: Harrison Ford, Abigail Breslin, Ben Kingsley, Asa Butterfield, Viola Davis, Moises Arias. 2D. Release: Nov. 1. DMR.

Mysteries of the Unseen World

National Geographic, Days End Pictures; distributor: National Geographic; director: Louis Schwartzberg; producers: Jini Durr, Lisa Truitt; DP: Sean Phillips; script: Mose Richards; executive producers: Lisa Truitt, Tim Kelly, Jake Eberts. Release: Nov. 1.

- Film will be screened at GSCA conference.

Soldiers' Stories

Kallisti Media; distributor: Kallisti Media; **director/** **writer: Jonathan Kitzen; producers: Nick Reed, Jonathan Kitzen. Narrator: Mickey Rooney.** 30 minutes. Release: Nov 11.

- Production wrapped in July. Film will be screened at GSCA conference.

The Hunger Games: Catching Fire

Lionsgate; distributor: Lionsgate; director: Francis Lawrence. Cast: Jennifer Lawrence, Liam Hemsworth, Sam Claflin, Josh Hutcherson, Elizabeth Banks, Jena Malone, Woody Harrelson, Stanley Tucci, Philip Seymour Hoffman. 2D. Release: Nov. 22. DMR

Journey to the South Pacific

MacGillivray Freeman Films, Imax Entertainment; distributor: MacGillivray Freeman Films, Imax; directors: Greg MacGillivray, **Stephen Judson**; producers: Shaun MacGillivray, **Mark Krenzien**; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, DJ Roller, Peter Kragh, Greg MacGillivray, Ron Goodman; score: Steve Wood. **Release: Nov. 27.**

- Principal photography is complete.

Just Listen 3D (wt)

Foxfire Interactive, Masters Digital; digital distributor: tba; producers: Brad Lisle, Tim Archer. **Release: November.**

The Hobbit: The Desolation of Smaug

WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13. DMR.

Wild Antarctica 3D (wt)

Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. **Release: January 2014.**

Wonders of the Arctic (formerly Polar Quest)

Giant Screen Films, Science North; distributor: Giant Screen Films; director, writer: David Lickley; producers: David Lickley, Don Kempf; DP: Dylan Reade; score: Amin Bhatia; executive producer: Brenda Tremblay. **Release: February 2014.**

- Principal photography is complete.

300: Rise of an Empire

Legendary Pictures; distributor: Warner Bros.; **direc-**

tor: Noam Murro. Cast: Lena Headey, Eva Green, Sullivan Stapleton, Rodrigo Santoro, David Wenham. 2D. **Release: March 7, 2014.** DMR.

All You Need is Kill

3 Arts Entertainment; distributor: Warner Bros.; director: Doug Liman. Cast: Tom Cruise, Emily Blunt, Bill Paxton, Marianne Jean-Baptiste. Release: March 14, 2014. DMR.

D-Day: Normandy 1944

N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: March 2014.

- CGI and SANDDE animation has started.
- Principal photography is complete.
- A distributor will be announced in September.

Patagonia 3D: Into the Wild (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelin. Release: March 2014.

- Six filming expeditions have been completed.
- Principal photography is complete.
- Film will be screened at GSCA conference in September.

Deepsea Challenge 3D

Earthship Productions; distributor: National Geographic; director: James Cameron; producers: James Cameron, Brett Popplewell; DP: Jules O'Loughlin. Release: April 4, 2014.

- In final editing.

Electropolis (wt)

Melrae Pictures; distributor: National Geographic; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; script: Shane Colton. Release: Spring 2014.

- May: 3D time-lapse photography and live action shooting in New York City.

Great Apes 3D

Visionquest Entertainment, **nWave Pictures, Liquid Interactive**; distributor: nWave Pictures Distribution; director: **Jeremy Hogarth**; producer: **Norm Wilkinson**; script: **Charlie de Salis, Norm Wilkinson, Holly Carroll, Graeme Duckham, Jeremy Hogarth**; DP: **Mark Lamble.** Cast: **Holly Carroll.** Release: Spring 2014.

In Saturn's Rings

SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Spring 2014.

- Film is 70% complete.

Island of Lemurs: Madagascar

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Douglas; DP: Dylan Reade. Release: Spring 2014.

- Filmed in Madagascar for four months.
- Film will be screened at GSCA conference in September.

Walking With Dinosaurs 3D *

On a thrilling ride, we spin back in time to an extraordinary prehistoric world: Alaska 70 million years ago.

Jul '14

Jan '15

Jul '15

Godz
rans4
SR
DLM

MM3D
WWD

HidKing
LdV

Interst
Galap
Panama Cells

HbWhale Oceans
MOWA

ECTA
KOP

BBC Earth; distributor: BBC Earth, Giant Screen Films; Release date: Spring 2014
– May: filmed in Arizona.

Godzilla

Legendary Pictures; distributor: Warner Bros.; director: Gareth Edwards. Cast: Aaron Taylor-Johnson, Bryan Cranston, Elizabeth Olsen, Ken Watanabe, Juliette Binoche, David Strathairn. 2D. Release: May 16, 2014. DMR.

Transformers 4

Di Bonaventura Pictures; distributor: Paramount Pictures; director: Michael Bay. Cast: Mark Wahlberg, Nicola Peltz, Stanley Tucci, Kelsey Grammer, Peter Cullen. Release: June 27, 2014. DMR

Micro Monsters 3D: A Visit to the World of Insects

Atlantic Productions; distributor: tba.; Producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: June 2014.

– Filmed in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Hidden Kingdom (formerly Little Heroes)

BBC Earth; distributor: BBC Earth, Giant Screen Films; director: Mark Brownlow; DPs: Jonathon Jones, Rod Clark, Kevin Flay, Tim Shephard, Rob Hollingsworth; score: Ben Foster; executive producers: Neil Nightingale, Mike Gunton. Release date: September 2014

– May: filmed in Arizona.

Leonardo da Vinci *

Leonardo da Vinci 3D will reveal the similarities between our time and the Renaissance. Camera Lucida Productions; distributor: tba; director, producer, writer: François Bertrand; executive producer: Camera Lucida Productions. Release: Fall 2014.

Interstellar

Paramount Pictures; distributor: Paramount Pictures; director: Christopher Nolan. Cast: Jessica Chastain, Anne Hathaway, Matthew McConaughey, Michael Caine. 2D. Release: Nov. 7, 2014. DMR

The Hobbit: There and Back Again

WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13, 2014. DMR.

Galapagos 3D

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; score: Joel Douek. Release: 2014.

Panama: A Land Divided, a World United

Large Screen Cinema; distributor: tba; director: Keith Melton; producer: Gordon Bijelonic; associate producer: Jeffrey Kirsch; DP: Reed Smoot. Release: 2014.

– Principal photography is complete.

– Post production is under way.

The Story of Cells

Random42; distributor: Random42; director, producer: Hugo Paice; script: Ben Ramsbottom. Digital anima-

tion. Release: 2014.

– About 20% of the film is complete.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: February 2015.

Magic of Wild Africa *

Take a spectacular 3D ride across, over, through, and within the most dramatic continent on Earth: Africa. BBC Earth, Reliance Entertainment; distributor: BBC Earth, Giant Screen Films; directors: Patrick Morris, Neil Nightingale; producers: Neil Nightingale, Myles Connolly; DPs: Mark Deeble, Robin Cox, Simon Werry, Jamie McPherson, Rod Clarke, Doug Anderson, Sophie Darlington, John Shire, Tim Shepherd; executive producer: Amanda Hill. Release: Early 2015.

Oceans 3D (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jacquetin. Release: March 2015.

– June: Filming in the Bahamas.

The Kingdom of Plants

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: Spring 2015.

– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters

is being prepared.

Everest: Conquering Thin Air (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: May 2015.

– Filming at Everest Base camp, originally planned for this year, has been delayed to May 2014.

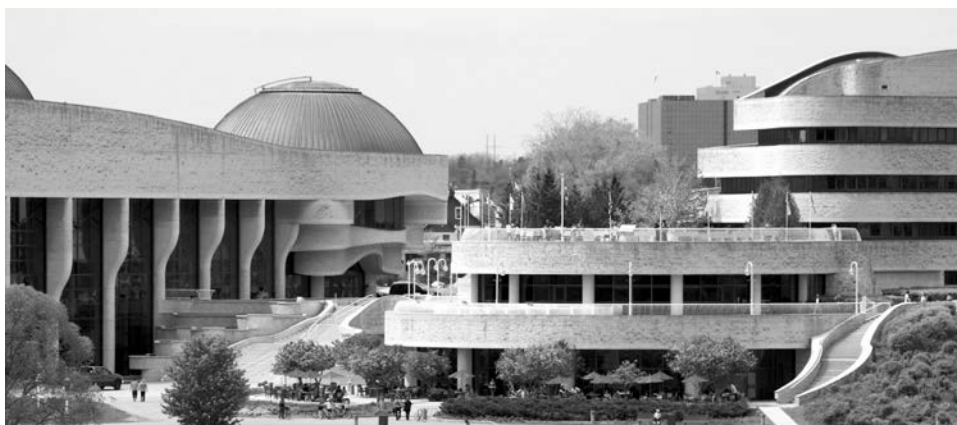


Filming on the beaches of Normandy, France, for D-Day: Normandy 1944.

2013 GSCA Conference, Ottawa, Sept. 14–17

(from GSCA on page 1)

where the conference hotel is located. The museum's 300-seat IMAX theater opened in 1989, and is one of only four in the world that is convertible from flat-screen to dome projection. As such, it will host the Dome Day on the last day, with dome screenings of six of the previously presented new films. The museum hosted the 1991 meeting of the International Space Theater Consortium, a predecessor to the GSCA.



Conference Schedule

Friday, Sept. 13		Pre-Conference Day	Location	2:00 pm – 3:00 pm	<i>Titans of the Ice Age</i>	Theater
8:00 am – 8:00 pm	Registration	Nunavut		3:00 pm – 4:00 pm	<i>Mysteries of the Unseen World</i> (Fine cut)	Theater
8:00 am – 8:00 pm	Film and Award Rehearsals	Theater		4:00 pm – 5:00 pm	<i>Hidden Universe 3D</i>	Theater
8:30 am – 11:00 am	Board Meeting (working breakfast meeting)	Quebec		5:00 pm – 5:45 pm	15/70 Films in Production	Theater
11:00 am – 1:00 pm	Committee Meetings			5:45 pm – 6:00 pm	Break	Theater
	Conference	Newfoundland/Nova Scotia		6:00 pm – 6:50 pm	<i>Patagonia</i>	Theater
	Marketing and Member Services	Alberta		6:50 pm – 7:20 pm	<i>Soldiers' Stories</i>	Theater
1:00 pm – 3:00 pm	Committee Meetings			7:20 pm – 8:10 pm	<i>Island of Lemurs: Madagascar</i> (Rough cut)	Theater
	Technical	Newfoundland/Nova Scotia		8:10 pm	Dinner on your own	
	Lifelong Learning	Alberta		8:10 pm – 12:00 am	Trade Show set up	Hotel
	Professional Development					
3:15 pm – 6:00 pm	Giant Dome Theater Consortium*	Les Saisons		Monday, Sept. 16		Conference Day 3
3:15 pm – 5:30 pm	3D Film Interest Group*	Quebec		8:00 am – 12:30 pm	Registration	Nunavut
5:00 pm – 6:00 pm	Distributor's Interest Group*	British Columbia		7:30 am – 9:00 am	Wake Up to Great Marketing Ideas	
3:00 pm – 6:00 pm	Giant Screen Industry 101	Confederation III		8:00 am – 9:00 am	Euromax meeting	Newfoundland/Nova Scotia
6:00 pm – 7:00 pm	New Members and First-Timers Reception (by invitation only)	Ontario		9:00 am – 1:00 pm	Trade Show	Confederation II/III
				1:00 pm – 1:45 pm	Travel to theater	Theater
				1:00 pm – 7:00 pm	Registration	Museum
				1:45 pm – 3:00 pm	Technical Session: Panel Session on Laser	Auditorium
				3:15 pm – 4:15 pm	<i>Kenya 3D: Animal Kingdom</i>	Theater
				4:15 pm – 4:50 pm	Projects in Development	Theater
				4:50 pm – 5:15 pm	Break	
				5:15 pm – 6:05 pm	<i>Fighter Pilot: Operation Red Flag 3D</i>	Theater
				6:05 pm – 6:55 pm	<i>Paragliding 3D</i>	Theater
				7:00 pm – 9:00 pm	Board Meeting	Museum
				7:00 pm	Dinner on your own	
				8:00 pm – 10:00 pm	GDTC Board Meeting*	Hotel
				9:30 pm – 1:00 am	Closing Night Bash	Heart and Crown
Saturday, Sept. 14		Conference Day 1	Location	Tuesday, Sept. 17		Conference Day 4, Dome Day
7:15 am – 8:00 am	Travel to Theater			8:15 am – 9:00 am	Travel to Theater	
8:00 am – 12:00 pm	Registration	Museum		9:00 am – 2:00 pm	Registration	Museum
8:00 am – 8:50 am	<i>Dragons: Real Myths and Unreal Creatures</i>	Theater		9:00 am – 10:45 am	Professional Development for <i>all members</i> (not only Domes)	Theater
9:00 am – 9:50 am	<i>Watermelon Magic</i>	Theater		11:00 am – 12:00 pm	<i>Jerusalem</i>	Theater
10:00 am – 11:00 am	<i>Great White Shark</i>	Theater		12:00 pm – 1:00 pm	<i>Mysteries of the Unseen World</i>	Theater
11:00 am – 12:00 pm	<i>Penguins 3D</i>	Theater		1:00 pm – 2:30 pm	Lunch on your own	
12:00 pm – 1:00 pm	<i>Jerusalem</i>	Theater		2:30 pm – 3:00 pm	Films in Production	
1:00 pm – 1:30 pm	Travel to Hotel			3:00 pm – 4:00 pm	<i>Great White Shark</i> (special dome print)	Theater
1:00 pm – 5:00 pm	Registration	Nunavut		4:00 pm – 5:00 pm	<i>Hidden Universe</i>	Theater
1:30 pm – 2:30 pm	Members Meeting and Lunch	Confederation II/III		5:00 pm – 5:15 pm	Break	
2:30 pm – 3:45 pm	Making the Case for Digital	Governor General II/III		5:15 pm – 6:15 pm	<i>Titans of the Ice Age</i> (special dome print)	Theater
3:45 pm – 5:00 pm	Concurrent Professional Development Sessions:			6:15 pm – 7:15 pm	<i>Dragons: Real Myths and Unreal Creatures</i>	Theater
	Mobile Marketing	Les Saisons				
	More Buses, More Revenue	Ontario				
5:15 pm – 6:00 pm	Film Financing: Canadian Tax Credits	Governor General I				
6:00 pm – 7:30 pm	Travel to Theater					
7:40 pm – 8:45 pm	GSCA Achievement Awards	Museum Auditorium				
9:00 pm – 10:30 pm	Awards Dinner	Museum Grand Hall				
10:30 pm – 11:00 pm	<i>Shackleton's Antarctic Adventure</i>	IMAX Theater				
	Travel to Hotel					
Sunday, Sept. 15		Conference Day 2	Location			
8:00 am – 7:30 pm	Registration	Museum				
7:15 am – 8:00 am	Travel to Theater					
8:00 am – 8:50 am	<i>Napa Valley Dreams 3D</i>	Theater				
8:50 am – 9:40 am	<i>Galapagos 3D</i>	Theater				
9:40 am – 12:15 pm	Digital Films in Production	Theater				
12:15 pm – 2:00 pm	Lunch on your own					
12:15 pm – 2:00 pm	Hollywood Film Interest Group*	Museum				

Schedule effective July 29, 2013, and subject to change

* Special interest groups are privately held meetings and are by invitation only. Special interest groups are organized by GSCA members, but are not official GSCA groups.

2013 GSCA Conference Film Presentations

NEW FILMS (15/70 projection)

Dragons Productions Thalie
Great White Shark Yes/No Productions
Hidden Universe December Media
Jerusalem 3D Cosmic Picture
Kenya 3D: Animal Kingdom 3D Entertainment Films
Mysteries of the Unseen World National Geographic
Penguins 3D Atlantic Productions
Titans of the Ice Age Giant Screen Films

NEW FILMS (Digital projection)

Fighter Pilot 3D Stephen Low Company
Island of Lemurs: Madagascar Warner Bros.
Napa Valley Dreams Singular Entertainment
Paragliding 3D Miro Productores
Patagonia 3D 3D Entertainment Films
Soldiers' Stories Kallisti Media
Watermelon Magic Spring Garden Pictures

FILMS IN PRODUCTION (15/70Projection)

Humpback Whales 3D MacGillivray Freeman
Journey to the South Pacific MacGillivray Freeman
Leonardo da Vinci Camera Lucida Productions

FILMS IN PRODUCTION (Digital Projection)

Aurora Kallisti Media
D-Day: Normandy 1944 N3D Land Production
Deepsea Challenge Lightstorm Entertainment
Electropolis 3D Melrae Pictures
Ender's Game Summit Entertainment
Everest: Conquering Thin Air MacGillivray Freeman
Great Apes Visionquest Entertainment

Hobbit: The Desolation of Smaug Warner Bros.
The Hunger Games: Catching Fire Lionsgate
In Saturn's Rings SV2 Studios
Just Listen 3D Foxfire Interactive Corporation
Kingdom of Plants Atlantic Productions
The Magic of Wild Africa BBC Worldwide
Micro Monsters 3D Atlantic Productions
Moon Camera Lucida Productions
Night at the Natural History Museum Atlantic Productions
Ocean Planet MacGillivray Freeman
Oceans 3D 3D Entertainment Films
Pandas 3D: A Journey Home Oxford Scientific Films
Smart Cities 3D Golden Gate 3D
Walking With Dinosaurs 3D BBC Worldwide
Wild Antarctica Giant Screen Films
Wonders of the Arctic Science North

FILMS IN DEVELOPMENT

Amazon Adventure SK Films
Blue Whale Journey 3D 3D Nature Films
Chuuk Lagoon 3D N3D Land Production
The DNA Key Flyers Productions
Earth 2.0 Imax Corporation
Expedition Chesapeake Whitaker Center
Extreme Weather National Geographic
Hidden Kingdom BBC Worldwide
Journey to Space Giant Screen Films
Kitty Hawk Flyers Productions
People of the Dreamtime Living Pictures Pty Ltd.
Robots 3D National Geographic
Sharks! Rulers of the Seas in 3D BBC Worldwide
Wild Brazil K2 Communications

(from *SHORTS* on page 24)

Gelfond's press offensive

Imax CEO **Richard Gelfond** was the subject of several high-profile articles in June and July, appearing on the sites of Reuters and BBC News, and writing an article for the *Harvard Business Review*. The June 23 BBC piece (tinyurl.com/bbcgelf) highlighted Gelfond's youthful business acumen with the headline "Imax boss who started off shining shoes," and reported that "at 16 he was running his own newspaper in New York with a circulation of about 25,000."

This article and the one in *HBR* (available, in part, at tinyurl.com/hbrgelf) recount his 1994 acquisition of Imax, with business partner **Bradley Wechsler**, and their transformation of the company to its present position as a purveyor of Hollywood blockbusters to premium multiplex screens around the world.

However, in his own piece in *HBR*, Gelfond gets his company's history wrong when he claims that, in 1967, Imax's founders "created a system for projecting

movies onto a giant curved screen [i.e., the IMAX format]." In fact, the first IMAX system debuted in 1970, not 1967. After Montreal's Expo '67, Canadian filmmakers **Graeme Ferguson** and **Roman Kroitor**, frustrated by the difficulties they had encountered in creating complex multi-image film presentations for the expo, recruited **Robert Kerr** and **William Shaw** to help them invent the system that would become IMAX when it premiered at Osaka, Japan's Expo '70.

First IMAX home system revealed

According to *BusinessWeek* magazine, one of the first owners of an IMAX home theater will be **Ahmad Lee Khamsi**, a South American cable television executive, who is incorporating the \$2 million, dual-projector, 4K 3D, system into the 11,000-square foot (1,000-square-meter) house he is building in Miami Beach, FL. Although the article notes that "other buyers have requested anonymity," *Family Guy* creator **Seth MacFarlane** and actors **Tom Cruise** and **Arnold Schwarzenegger** are rumored to be potential customers.

Worldwide GS and IMAX Theaters

As of August 1, 2013

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		2			2
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		2		3	5
Asia/Pac	D		152	1	19	172
	8/70	1			9	10
	10/70				11	11
	15/70	3	4	1	27	35
	Total	4	156	2	66	228
Europe	D	3	80	2	2	87
	8/70	1		1	6	8
	15/70	6	1	5	11	23
	Total	10	21	8	19	118
Middle East	D		7			7
	8/70					
	15/70	2			2	4
	Total	2	7		2	11
North America	D	5	282		34	321
	8/70	3			11	14
	15/70	12	42	1	76	131
	Total	20	324	1	121	466
South America	D	1	8			9
	8/70				1	1
	15/70	1	1		1	3
	Total	2	9		2	13
World	D	9	531	3	55	598
	8/70	5		1	28	34
	10/70				12	12
	15/70	24	48	7	118	197
	Total	38	579	11	213	841

By 2D / 3D

	2D	3D	Total
Africa	2	3	5
Asia/Pac	53	175	228
Europe	20	98	118
ME	1	10	11
NA	78	388	466
SA	2	11	13
Total	156	385	841

By Screen

	Dome	Flat	Comb	Total
Africa	2	3		5
Asia/Pac	47	181		228
Europe	14	102	2	118
ME	1	10		11
NA	50	414	2	466
SA	2	11		13
Total	116	721	4	841

Premiering in July and August



Johnny Depp (l.) is Tonto and Armie Hammer is The Lone Ranger.

The Lone Ranger

“From producer Jerry Bruckheimer and director Gore Verbinski, the filmmaking team behind the blockbuster *Pirates of the Caribbean* franchise, comes Disney/Jerry Bruckheimer Films’ *The Lone Ranger*, a thrilling adventure infused with action and humor, in which the famed masked hero is brought to life through new eyes. Native American warrior Tonto recounts the untold tales that transformed John Reid, a man of the law, into a legend of justice, taking the audience on a runaway train of epic surprises and humorous friction, as the two unlikely heroes must learn to work together and fight against greed and corruption.”

Produced and distributed by Walt Disney Pictures. Directed by Gore Verbinski, written by Justin Haythe, Ted Elliott, and Terry Rossio. Starring Johnny Depp, Armie Hammer, William Fichtner, Tom Wilkinson, Ruth Wilson, Helena Bonham Carter. 2D. Release: July 3. DMR.

Pacific Rim

“When legions of monstrous creatures, known as Kaiju, started rising from the sea, a war began that would take millions of lives and consume humanity’s resources for years on end. To combat the giant Kaiju, a special type of weapon was devised: massive robots, called Jaegers, which are controlled simultaneously by two pilots whose minds are locked in a neural bridge. But even the Jaegers are proving

former pilot and an untested trainee — who are teamed to drive a legendary but seemingly obsolete Jaeger from the past. Together, they stand as mankind’s last hope against the mounting apocalypse.”

Produced by Legendary Pictures, distributed by Warner Bros. Pictures. Directed by Guillermo del Toro, written by Travis Beacham and Guillermo del Toro. Starring Charlie Hunnam, Diego Klattenhoff, Idris Elba, Rinko Kikuchi, Charlie Day. Release: July 12. DMR.

Elysium

“In the year 2154, two classes of people exist: the very wealthy, who live on a pristine man-made space station called Elysium, and the rest, who live on an overpopulated, ruined planet. The people of Earth are desperate to escape the crime and poverty that are now rampant throughout the land. The only man with the chance to bring equality to these worlds is Max, an ordinary guy in desperate need to get to Elysium. With his life hanging in the balance, he reluctantly takes on a dan-

gerous mission — one that pits him against Elysium’s Secretary Delacourt and her hard-line forces — but if he succeeds, he could save not only his own life, but millions of people on Earth as well.”

gerous mission — one that pits him against Elysium’s Secretary Delacourt and her hard-line forces — but if he succeeds, he could save not only his own life, but millions of people on Earth as well.”

Produced and distributed by Sony Pictures Entertainment. Directed and written by Neill Blomkamp. Starring Matt Damon, Jodie Foster, William Fichtner. 2D. Release: August 9. DMR.

The Mortal Instruments. City of Bones

“Set in contemporary New York City, a seemingly ordinary teenager, Clary Fray, discovers she is the descendant of a line of Shadowhunters, a secret cadre of young half-angel warriors locked in an ancient battle to protect our world from demons. After the disappearance of her mother, Clary must join forces with a group of Shadowhunters, who introduce her to a dangerous alternate New York called Downworld, filled with demons, warlocks, vampires, werewolves, and other deadly creatures. Based on the worldwide best-selling book series by Cassandra Clare.”

Produced by Constantin Film Produktion and distributed by Sony Pictures Entertainment. Directed by Harald Zwart and written by Jessica Postigo. Starring Lily Collins, Lena Headey, Jonathan Rhys Meyers, Jamie Campbell Bower, Kevin Zegers. 2D. Release: August 21. DMR.



Matt Damon stars in Elysium.

Bookings: Summer 2013 by Film

460 bookings of 76 films in 183 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AirRacer	Berlin CS	1/1/13	7/1/14	Paris Geo		7/9/13	7/8/14	Raleigh		10/19/12	10/17/13
	Chantilly	10/5/12	12/31/13		Penrith	7/1/13	6/30/14		Richmond SMV	5/1/13	4/30/14
	Chicago MSI	10/17/12	10/1/13		Quebec	6/13/13	5/15/14		Sacramento Imx	8/13/13	2/28/14
	Hampton VASC	10/17/12	9/30/13		Salt Lake City Clark	6/28/13	6/28/14		Saint Augustine	1/18/13	1/19/14
	Houston MNS	1/1/13	12/31/13		Davenport Put	4/17/13	10/13		Saint John's JGC	7/17/13	7/16/14
	Louisville SC	4/19/13	12/31/13		Erie	4/21/13	10/13		Saint Louis SC	1/18/13	9/2/13
	Lucerne	6/1/13	12/31/13		Poitiers Imax	7/1/13	1/31/14		San Diego RHF	10/12/12	12/31/13
	McMinnville	5/25/12	12/31/13		San Diego RHF	8/9/13	8/15/13		San Jose Tech	2/9/13	2/8/14
	Saint Louis SC	3/1/13	12/31/13		Washington NMNH	1/1/13	12/31/13		Seattle PSC 2	10/19/12	9/13
	Seattle PSC 2	4/12/13	9/30/13		Chantilly	12/10/04	7/14		Stockholm	4/26/13	4/14/14
	Shreveport	3/16/13	12/31/13		Corpus Christi Lex	5/12/12	7/14		Sudbury	6/27/13	1/27/14
	Singapore DC	1/1/13	12/31/13		Huntsville USSRC	7/1/13	1/31/14		Tallahassee CLC	1/18/13	7/18/13
	Taipei AM	10/10/12	12/31/13		McMinnville	3/23/12	7/1/14		Tampa MOSI	2/8/13	2/7/14
	Washington NASM	5/25/12	12/31/13		Pensacola NAM	6/8/11	7/14		Toronto OSC	4/8/13	4/11/14
	AIWC	Kolkata SC	1/1/13		1/1/14	Seattle PSC 2	6/14/13		6/14/14	Vancouver TWS	3/16/13
Lucknow		1/1/13	1/1/14	FlyMons	Albuquerque NMMMH	9/1/12	8/30/13	Victoria DCI	4/5/13	9/14/13	
Mumbai		2/1/13	1/31/14		Gatineau	5/6/13	5/5/14	Virginia Beach AMSC	4/1/13	9/15/13	
Sacramento Imx		1/1/13	12/31/13		Guayaquil	4/22/13	4/21/14	Washington NASM	10/5/12	9/30/13	
San Diego RHF		7/26/13	8/1/13		Hutchinson	10/5/12	10/4/13	Grand Canyon DCI	11/1/99	12/13	
San Antonio 2D					Lehi	4/1/12	9/13	Atlanta FMNH	7/1/13	8/1/13	
Alamo					Leon Exp	12/1/12	11/30/13	Berlin CS	7/12/12	7/11/13	
Alps	Hague	6/29/13	10/31/13		Mexicali	3/1/13	9/30/13	Chandigarh	1/1/12	12/31/13	
Animalop	Charlotte DP	6/1/13	9/30/13	Orlando SC		7/1/13	6/30/14	Davenport Put	10/19/12	10/18/13	
	Orlando SC	11/16/12	11/16/13		Regina	4/19/13	10/31/13	Ede	7/19/12	7/18/14	
	Raleigh	6/1/13	8/30/13		Stockholm	5/19/13	12/31/13	Gatineau	5/1/13	3/30/14	
Arabia3D	Tijuana	7/1/10	7/13	Taichung NMNS		7/1/13	6/30/14	Kolkata SC	1/1/13	12/31/13	
	Al Khobar	1/1/13	12/31/13		Sudbury	2/8/13	1/31/14	Louisville SC	6/11/13	9/30/13	
	Tijuana	6/1/13	8/31/13		Tallahassee CLC	4/12/13	10/31/13	Lucknow	1/1/13	12/31/13	
Bears	Dwingeloo	1/12	7/13	Toluca MCIM		6/1/13	1/31/14	Mumbai	2/1/13	12/31/13	
	Hartberg	2/13	7/13		Dayton	6/6/13	12/5/13	Peoria RM	8/16/13	8/15/14	
	Norwalk	10/19/12	1/16/14		Davenport Put	5/7/13	5/6/14	Pittsburgh CSC	1/1/13	12/31/13	
BTBW	Davenport Put	10/1/12	9/30/13	Pittsburgh CSC		6/1/13	5/31/14	San Diego RHF	8/30/13	9/5/13	
	San Diego NHM	1/21/13	7/3/13		Victoria DCI	6/1/13	12/31/13	Sinsheim	10/31/09	12/31/13	
	Pittsburgh CSC	1/1/13	12/31/13		Albuquerque NMMMH	3/1/13	7/30/13	Spokane RP	7/1/11	9/8/13	
CRA	Rochester MSC	10/5/12	10/4/13	Austin TSHM		1/11/13	1/10/14	Atlanta FMNH	8/1/13	10/1/13	
	San Diego RHF	8/13/13	8/22/13		Baltimore MSC	10/5/12	10/13	Saint Félicien	4/1/13	4/1/14	
	Boston NEA	1/1/13	12/31/13		Birmingham AL	3/15/13	9/30/13	Austin TSHM	8/2/13	8/2/14	
D&W3D	Virginia Beach AMSC	1/1/13	12/31/13	Calgary TS		6/28/13	12/28/13	Birmingham AL	8/2/13	8/2/14	
	Bradford	6/1/11	12/31/13		Charlotte DP	1/19/13	7/17/13	Boston NEA	5/31/13	5/31/14	
	Dayton	6/12/13	6/30/14		Chattanooga TA	10/5/12	9/30/13	Chattanooga TA	5/24/13	5/24/14	
DinoAliv	Galveston	5/25/13	8/1/13	Cincinnati MC		2/14/13	7/31/13	Denver MNS	6/21/13	6/21/14	
	Harrisburg	5/17/13	7/31/14		Davenport Put	2/15/13	8/10/14	Garza Garcia	6/11/13	12/31/13	
	London BFI	12/14/12	12/31/13		Dearborn THF	2/18/13	2/17/14	Indianapolis Imx	5/24/13	5/24/14	
	Melbourne MV	1/6/10	12/13	Des Moines	7/1/13	6/30/14	Lubbock SS	7/5/13	7/5/14		
	Moscow BFC	4/9/13	4/9/14	Fort Lauderdale	2/8/13	2/7/14	Memphis Pink	6/22/13	6/22/14		
	Omaha Zoo	3/1/13	3/1/14	Fort Worth	12/26/12	12/1/13	Mexico City Pap	7/5/13	7/5/14		
	Oulu	1/1/12	12/31/13	Galveston	3/11/13	3/10/14	Montreal SC	5/29/13	5/29/14		
	Dolphins	Des Moines	1/1/13	12/13/13	Gatineau	10/5/12	10/4/13	New Orleans	5/24/13	5/24/14	
	Hague	10/11/11	12/31/13	Hague	4/23/13	4/22/14	Saint Augustine	8/9/13	8/9/14		
	Pittsburgh CSC	1/1/13	12/31/13	Hampton VASC	3/29/13	3/28/14	Spokane RP	5/24/13	5/24/14		
DPTP	Speyer Dome	8/22/12	12/31/13	Harrisburg	2/1/13	2/1/14	Tallahassee CLC	6/15/13	6/15/14		
	Spokane RP	7/1/13	9/8/13	Houston MNS	10/5/12	9/30/13	Tampa MOSI	5/24/13	5/24/14		
	Washington NMNH	1/1/13	12/31/13	Kaohsiung NSTM	7/1/13	12/1/13	San Simeon DCI	8/17/96			
	Baton Rouge LASM	9/12	8/13	Louisville SC	9/30/12	9/1/13	Cleveland	6/28/13	6/27/14		
	Baton Rouge LASM	1/13	9/13	Lubbock SS	3/1/13	8/31/13	Copenhagen	6/28/13	6/27/14		
	Dubai MR	1/13	11/13	Melbourne MV	3/21/13	3/20/14	Huntsville USSRC	7/1/13	6/30/14		
	Gatineau	1/13	12/13	Mexico City Pap	10/12/12	9/30/13	Hutchinson	6/28/13	6/27/14		
	Hamaoka	1/13	12/13	Milwaukee	5/28/13	12/31/13	McMinnville	6/28/13	6/27/14		
	Kagawa	5/13	5/14	Montreal SC	2/4/13	10/3/13	HOTB	Jersey City	1/14/13	1/13/14	
	Kagoshima	1/13	12/13	New York AMNH	1/5/13	7/7/13		Kenner	9/15/12	9/14/13	
Killeen	1/13	12/13	Omaha Zoo	10/1/12	9/30/13	New Orleans		8/29/06			
Saitama SSH	6/13	6/14	Parker	6/1/13	11/30/13	Pittsburgh CSC		1/1/13	12/31/13		
Dragons	Sakai FCSC	1/13	12/13	Penrith	7/1/13	6/30/14	Washington NMNH	1/1/13	12/31/13		
	Salt Lake City Clark	8/12	8/13	Philadelphia FI	4/8/13	1/7/14	Saint Paul SMM	1/1/13	12/31/13		
	Mexicali	6/28/13	12/31/13								

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
JIAC	Stockholm	1/1/12	12/31/13	LOLL Meerkats	Saint Augustine	9/30/11	10/1/13	SAA	Raleigh	9/7/12	9/13/13
	Boston MOS	10/5/12	10/4/13		Sinsheim	4/7/11	8/30/13		Saint Augustine	9/7/12	9/13/13
	Jersey City	10/7/12	10/6/13		Loch Lomond	7/24/02			Pittsburgh CSC	1/1/13	12/31/13
JT Kenya	Pittsburgh CSC	1/1/13	12/31/13		Albuquerque NMMH	1/1/13	12/31/13	SeaMonst	Stockholm	3/1/12	12/31/13
	Parker	6/1/13	11/30/13		Boston MOS	9/1/12	8/31/13		Victoria DCI	5/1/13	10/31/13
	Apple Valley Imx	3/1/13	12/31/13	MOE MOF	Davenport Put	10/18/12	10/17/13	SeaRex	Hartford CSC	6/25/13	1/4/14
L&C	Berlin CS	3/29/13	7/1/13		Erie	7/19/12	7/19/13		Milwaukee	5/28/13	9/27/13
	Hastings	6/4/13	12/31/13		Hartford CSC	10/1/12	9/13		Peoria RM	10/20/12	12/13/13
	Hutchinson	3/15/13	12/31/13	MOTGL	Orlando D SC	2/23/13	12/31/13	Sharks3D	Poitiers Imax 3D	2/1/11	1/31/14
LastReef	Omaha Zoo	5/1/13	12/31/13		San Diego RHF	8/2/13	8/8/13		Valencia Spn	12/16/11	8/30/13
	Victoria DCI	6/14/13	12/31/13		Chandigarh	1/13/13	12/31/13	SpacJunk	Berlin CS	1/1/12	7/1/14
	Columbus GA	1/1/13	12/31/13	MOTM MOTN	Pensacola NAM	11/8/96			Cleveland	11/22/12	7/1/13
LivingSe	Erie	9/1/12	8/30/13		Speyer Dome	12/5/11	12/31/13		Houston MNS	1/2/13	12/31/13
	Garden City	7/1/13	6/30/14	MTTM Mummies	Lansing Cel	10/1/12	11/30/13	ToFly TOTIA	London SM	11/12/12	12/31/13
	San Diego RHF	8/23/13	8/29/13		Portage Cel	10/1/12	11/30/13		Melbourne MV	9/14/12	9/13/13
Lof	Sioux Falls	2/1/13	1/30/14		Saint Paul SMM	6/1/13	6/1/14		Philadelphia FI	11/22/12	12/31/13
	Spokane RP	3/8/13	12/31/13	ND Niagara	Pittsburgh CSC	1/1/12	12/31/13	Penguins	Regina	10/5/12	7/1/13
	Washington NMNH	1/1/13	12/31/14		Speyer Dome	1/1/12	12/31/13		Sofia CC	9/14/12	9/13/13
Mummies	Amneville	4/1/13	4/1/14		Sudbury	1/1/13	12/31/13	OW3D Ozarks	Taichung NMNS	1/1/13	12/31/13
	Berlin CS	7/5/13	7/5/14	Pulse RATW Rescue	Valencia Spn	1/1/12	12/31/13		Virginia Beach AMSC	11/10/12	12/31/13
	Birmingham AL	3/16/12	3/1/14		San Jose Tech	1/1/13	12/31/13	Rheged RME	Boston NEA	4/8/11	12/31/13
Penguins	Birmingham UK	3/15/12	12/31/13		Baton Rouge LASM	11/1/11	8/30/13		Budapest CC	1/1/13	12/31/13
	Bogota Mal	9/25/12	9/25/13	Branson	Birmingham UK	11/1/11	12/31/13		Columbus COSI	10/17/12	7/1/13
	Boston MOS	2/15/13	2/15/14		Bradford	2/14/09	12/13	TA	Fort Lauderdale	1/1/13	12/31/13
Rheged RME	Boston NEA	2/15/13	2/15/14		Daqing	9/15/12	9/15/13		Galveston	1/1/13	12/31/13
	Calgary TS	5/26/12	7/6/14	Pulse RATW Rescue	Houston MNS	6/15/13	6/30/14		Hangzhou Bro	1/1/13	12/31/13
	Chattanooga TA	3/1/13	3/1/14		Moscow BFC	4/9/13	4/9/14	ToFly TOTIA	Norwalk	1/18/13	1/16/14
Rheged RME	Chicago Imx	1/18/13	1/18/14		Saint Louis SC	5/10/13	12/31/13		Birmingham UK	1/1/12	1/1/14
	Chicago MSI	6/7/13	6/7/14	Pulse RATW Rescue	New Delhi ICC				Chantilly	12/21/12	7/31/13
	Cincinnati MC	10/5/12	10/5/13		Niagara Can DCI	7/1/86		ToFly TOTIA	Chicago MSI	3/1/13	9/1/13
Rheged RME	Copenhagen	5/15/12	6/1/14		Niagara NY DCI	5/1/07			Chicago UT AP	1/27/12	12/31/13
	Daqing	7/5/13	7/5/14	OW3D Ozarks	Galveston	1/1/13	12/31/13		Chongqing STM	2/2/13	2/2/14
	Davenport Put	2/1/13	2/1/14		Branson	9/93	12/13	ToFly TOTIA	Davenport Put	5/3/13	9/2/13
Rheged RME	Eilat Epic	11/1/12	11/1/13		Boston NEA	5/24/13	1/1/15		Dayton	3/1/13	9/30/13
	Fort Lauderdale	10/5/12	10/31/13	Pulse RATW Rescue	Bradford	7/20/13	1/19/14		Eilat Epic	12/7/12	10/31/13
	Galveston	5/1/12	12/31/13		Kuwait SCK	8/9/13	2/8/14	ToFly TOTIA	Fort Worth	5/25/13	11/30/13
Rheged RME	Gatineau	1/19/13	1/19/14		London SM	7/22/13	7/21/14		Guangzhou MoW	5/1/13	10/31/14
	Guayaquil	4/22/13	4/22/14	Pulse RATW Rescue	New York AMNH	7/8/13	1/19/14		Huntsville USSRC	6/18/12	4/30/14
	Hangzhou IC	3/1/13	3/1/14		Washington NMNH	1/1/13	12/31/13	ToFly TOTIA	London BFI	12/14/12	2/25/14
Rheged RME	Hartford CSC	3/1/13	3/1/14		Lucerne	11/1/10	12/31/13		Lubbock SS	5/24/13	12/7/13
	Hastings	6/1/12	6/7/14	Pulse RATW Rescue	Al Khobar	6/6/13	6/5/14		Orlando SC	11/16/12	11/16/13
	Hong Kong SM	5/3/13	5/3/14		Changsha Wan	1/10/13	1/10/14	ToFly TOTIA	Phoenix ASC	8/23/13	2/6/14
Rheged RME	Hutchinson	10/5/12	10/1/13		Corpus Christi Lex	5/1/13	6/30/14		Taipei AM	1/1/13	12/31/13
	Kaohsiung NSTM	12/15/12	12/7/13	Pulse RATW Rescue	Davenport Put	6/24/12	2/28/14		Tallahassee CLC	2/10/12	3/31/14
	La Coruna	10/1/12	10/1/13		Dayton	3/6/13	3/31/14	ToFly TOTIA	Toluca MCIM	3/1/13	9/1/13
Rheged RME	Las Palmas	3/1/13	3/1/14		Eilat Epic	12/7/12	10/31/13		Washington NASM	12/21/12	7/31/13
	Leon Exp	6/1/13	12/31/13	Pulse RATW Rescue	Jakarta KE	4/12/13	4/12/14		West Nyack Imx	2/28/13	2/1/14
	Lucerne	6/7/13	6/7/14		McMinnville	6/1/12	5/31/14	ToFly TOTIA	Alamogordo	4/6/13	4/6/14
Rheged RME	Melbourne MV	12/26/12	12/31/13		Oklahoma City SMO	3/8/13	3/8/14		Birmingham UK	11/1/11	12/13
	Mexicali	6/30/12	7/6/14	Pulse RATW Rescue	Saint Augustine	9/30/11	10/1/13		Dayton	6/12/13	6/30/14
	Mobile	4/20/13	9/29/13		Shanghai Dome STM	6/30/13	6/30/14	ToFly TOTIA	Detroit MSC	3/1/13	3/1/14
Rheged RME	Moscow BFC	8/23/12	8/31/13		Sudbury	10/4/12	4/4/14		Erie	3/14/13	3/15/14
	Norwalk	1/18/13	1/16/14	Pulse RATW Rescue	Washington NASM	6/9/11	7/4/13		Galveston	11/1/11	12/31/13
	Parker	3/1/13	3/1/14		Penrith	7/1/00		ToFly TOTIA	Hartford CSC	12/1/12	12/1/13
Rheged RME	Quebec	10/15/12	10/31/13		Austin TSHM	9/12	9/13		Huntsville USSRC	4/5/13	6/5/14
	Raleigh	12/7/12	12/7/13	Pulse RATW Rescue	Birmingham AL	9/12	1/14		Jersey City	2/1/13	2/1/14
	Sacramento Imx	1/15/13	1/15/14		Boston MOS	5/1/13	10/31/14	ToFly TOTIA	Kansas City Sci	4/5/13	10/5/14
Rheged RME	Saint Augustine	2/1/13	2/1/14		Branson	3/8/13	2/28/14		Kuwait SCK	2/1/13	8/1/13
	Seattle PSC 2	1/11/13	1/11/14	Pulse RATW Rescue	Columbus GA	9/12	5/14		Norwalk	6/21/13	1/16/14
	Seoul 63	7/5/13	7/5/14		Dearborn THF	9/12	9/13	ToFly TOTIA	Orlando SC	3/1/12	8/1/13
Rheged RME	Shanghai 3D STM	3/1/13	3/1/14		Denver MNS	9/12	2/14		Phoenix ASC	6/6/13	6/6/14
	Sioux Falls	10/1/12	10/1/13	Pulse RATW Rescue	Edmonton TWS	2/15/13	9/13		Saint Paul SMM	9/28/12	12/31/13
	Stockholm	5/11/12	5/4/14		Gatineau	9/30/11	12/13	ToFly TOTIA	Singapore DC	4/1/12	12/31/13
Rheged RME	Sudbury	5/1/13	5/1/14		Hague	4/2/12	4/1/14		Syracuse	5/12/12	8/12/13
	Sydney WBS	5/3/12	6/1/14	Pulse RATW Rescue	Harrisburg	9/1/12	8/31/13		Washington NASM	7/1/76	
	Tijuana	3/1/13	3/1/14		Houston MNS	5/24/13	3/28/14	ToFly TOTIA	Amneville	4/1/13	4/1/14
Rheged RME	Toluca MCIM	2/1/13	2/1/14		Pensacola NAM	1/1/13	6/30/14		Atlanta FMNH	3/1/13	3/1/14
	Valencia Spn	7/5/13	7/5/14	Pulse RATW Rescue	Regina	3/29/13	3/28/14		Birmingham AL	1/25/13	1/25/14
	Victoria DCI	9/27/12	9/27/13		San Diego RHF	4/1/13	3/14/14	ToFly TOTIA	Bogota Mal	3/1/13	3/1/14
Rheged RME	Cleveland	1/1/13	12/31/13		Shreveport	9/12	4/14		Columbus COSI	3/1/13	3/1/14
	Fort Worth	12/26/12	12/25/13	Pulse RATW Rescue	Spokane RP	3/8/13	2/28/14		Denver MNS	2/1/13	2/1/14
	Hague	12/7/12	12/6/13		Toronto OSC	10/1/11	12/13	ToFly TOTIA	Garza Garcia	3/14/13	3/14/14
Rheged RME	Memphis Pink	1/13/13	12/31/13		Vancouver TWS	4/8/12	12/13		Gatineau	4/1/13	4/1/14
	Eilat Epic	12/7/12	10/31/13	Pulse RATW Rescue	Victoria DCI	6/28/13	5/28/14		Guayaquil	4/22/13	4/22/14
	Guangdong	8/1/12	8/1/13		Baltimore MSC	7/1/11	6/30/14	ToFly TOTIA	Hangzhou IC	1/25/13	1/25/14
Rheged RME	Las Palmas	3/15/13	3/21/14		Fort Worth	10/1/12	9/30/13		Hastings	2/1/13	2/1/14
	McMinnville	3/23/12	6/18/14	Pulse RATW Rescue	Hague	12/7/12	12/6/13		Houston MNS	1/25/13	1/25/14
	Moscow BFC	10/17/11	12/31/13		Hampton VASC	9/7/12	9/13/13		Hutchinson	3/1/13	3/1/14

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Jersey City	6/7/13	6/7/14	UWT3D	Eilat Epic	12/7/12	10/31/13	Wolves	Shanghai STM Dome	1/1/13	12/31/13
	Lehi	1/25/13	1/25/14		Guangdong	2/1/13	2/1/14	WS3D	Taipei MCRC	7/1/13	1/1/14
	Melbourne MV	6/7/13	6/7/14		Nanjing YSTC	2/10/13	2/10/14	WTTR3D	Chicago DST AP	5/26/10	12/31/13
	Memphis Pink	3/1/13	3/1/14		Poitiers Imax 3D	2/1/13	1/31/14		Copenhagen	10/15/12	10/15/13
	Mexico City Pap	5/1/13	5/1/14		Raleigh	2/2/11	3/31/14		Dallas PMNS	5/25/13	5/25/14
	Puebla	6/7/13	6/7/14		Salt Lake City Clark	1/18/13	7/18/13		Eilat Epic	9/1/12	9/1/14
	Raleigh	2/1/13	2/1/14		Tijuana	1/1/13	7/22/13		Jersey City	7/1/11	7/11/13
	San Diego NHM	7/5/13	7/5/14		Washington NMNH	3/15/13	3/31/14	WWSS	Dallas PMNS	3/8/13	12/31/13
	Sioux Falls	6/1/13	6/1/14	Vulcania	Vulcania	2/22/02			Milwaukee	3/8/13	12/31/13
	Sydney WBS	3/1/13	3/1/14	WATE	Katoomba	6/1/97		ZionCany	Zion	7/1/08	
	Toyohashi	5/1/13	5/1/14	WildOcea	Eilat Epic	10/31/12	10/15/13				
	Victoria DCI	8/30/13	8/30/14		Galveston	4/6/13	12/31/13				

Summer 2013 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	Arabia3D	1/1/13	12/31/13	Charlotte DP	Animalop	6/1/13	9/30/13		SpacJunk	12/7/12	10/31/13
	Rescue	6/6/13	6/5/14		FOTB	1/19/13	7/17/13		UWT3D	12/7/12	10/31/13
Alamogordo	TA	4/6/13	4/6/14	Chattanooga TA	FOTB	10/5/12	9/30/13		WildOcea	10/31/12	10/15/13
Albuquerque NMMMH	FlyMons	9/1/12	8/30/13		GWS	5/24/13	5/24/14		WTTR3D	9/1/12	9/1/14
	FOTB	3/1/13	7/30/13		LastReef	3/1/13	3/1/14	Erie	EarthWin	4/21/13	10/13
	Meerkats	1/1/13	12/31/13	Chicago DST AP	WTTR3D	5/26/10	12/31/13		L&C	9/1/12	8/30/13
Amneville	LastReef	4/1/13	4/1/14	Chicago Imx	LastReef	1/18/13	1/18/14		Meerkats	7/19/12	7/19/13
	TOTIA	4/1/13	4/1/14	Chicago MSI	AirRacer	10/17/12	10/1/13		TA	3/14/13	3/15/14
Apple Valley Imx	Kenya	3/1/13	12/31/13		LastReef	6/7/13	6/7/14	Fort Lauderdale	FOTB	2/8/13	2/7/14
Atlanta FMNH	GCA	7/1/13	8/1/13		SpacJunk	3/1/13	9/1/13		LastReef	10/5/12	10/31/13
	GP	8/1/13	10/1/13	Chicago UT AP	SpacJunk	1/27/12	12/31/13		Sharks3D	1/1/13	12/31/13
	TOTIA	3/1/13	3/1/14	Chongqing STM	SpacJunk	2/2/13	2/2/14	Fort Worth	FOTB	12/26/12	12/1/13
Austin TSHM	FOTB	1/11/13	1/10/14	Cincinnati MC	FOTB	2/14/13	7/31/13		LivingSe	12/26/12	12/25/13
	GWS	8/2/13	8/2/14		LastReef	10/5/12	10/5/13		ROF	10/1/12	9/30/13
	RME	9/12	9/13	Cleveland	HidUniv	6/28/13	6/27/14		SpacJunk	5/25/13	11/30/13
Baltimore MSC	FOTB	10/5/12	10/13		LivingSe	1/1/13	12/31/13	Galveston	DinoAliv	5/25/13	8/1/13
	ROF	7/1/11	6/30/14		SeaRex	11/22/12	7/1/13		FOTB	3/11/13	3/10/14
Baton Rouge LASM	DPTP	9/12	8/13	Columbus COSI	Sharks3D	10/17/12	7/1/13		LastReef	5/1/12	12/31/13
	DPTP	1/13	9/13		TOTIA	3/1/13	3/1/14		OW3D	1/1/13	12/31/13
	Mummies	11/1/11	8/30/13	Columbus GA	L&C	1/1/13	12/31/13		Sharks3D	1/1/13	12/31/13
Berlin CS	AirRacer	1/1/13	7/1/14		RME	9/12	5/14		TA	1/1/11	12/31/13
	GCA	7/12/12	7/11/13	Copenhagen	HidUniv	6/28/13	6/27/14		WildOcea	4/6/13	12/31/13
	Kenya	3/29/13	7/1/13		LastReef	5/15/12	6/1/14	Garden City	L&C	7/1/13	6/30/14
	LastReef	7/5/13	7/5/14		WTTR3D	10/15/12	10/15/13	Garza Garcia	GWS	6/11/13	12/31/13
	SeaRex	1/1/12	7/1/14	Corpus Christi Lex	FightPil	5/12/12	7/14		TOTIA	3/14/13	3/14/14
Birmingham AL	FOTB	3/15/13	9/30/13		Rescue	5/1/13	6/30/14	Gatineau	DPTP	1/13	12/13
	GWS	8/2/13	8/2/14	Dallas PMNS	WTTR3D	5/25/13	5/25/14		FlyMons	5/6/13	5/5/14
	LastReef	3/16/12	3/1/14		WWSS	3/8/13	12/31/13		FOTB	10/5/12	10/4/13
	RME	9/12	1/14	Daqing	LastReef	7/5/13	7/5/14		GCA	5/1/13	3/30/14
	TOTIA	1/25/13	1/25/14		Mummies	9/15/12	9/15/13		LastReef	1/19/13	1/19/14
Birmingham UK	LastReef	3/15/12	12/31/13	Davenport Put	Bugs	10/1/12	9/30/13		RME	9/30/11	12/13
	Mummies	1/1/11	12/31/13		EarthWin	4/17/13	10/13		TOTIA	4/1/13	4/1/14
	SpacJunk	1/1/12	1/1/14		FON	5/7/13	5/6/14	Grand Canyon DCI	GC	11/1/99	12/13
	TA	11/1/11	12/13		FOTB	2/15/13	8/10/14	Guangdong	LOF	8/1/12	8/1/13
Bogota Mal	LastReef	9/25/12	9/25/13		GCA	10/19/12	10/18/13		UWT3D	2/1/13	2/1/14
	TOTIA	3/1/13	3/1/14		LastReef	2/1/13	2/1/14	Guangzhou MoW	SpacJunk	5/1/13	10/31/14
Boston MOS	JIAC	10/5/12	10/4/13		Meerkats	10/18/12	10/17/13	Guayaquil	FlyMons	4/22/13	4/21/14
	LastReef	2/15/13	2/15/14		Rescue	6/24/12	2/28/14		LastReef	4/22/13	4/22/14
	Meerkats	9/1/12	8/31/13		SpacJunk	5/3/13	9/2/13		TOTIA	4/22/13	4/22/14
	RME	5/1/13	10/31/14	Dayton	DinoAliv	6/12/13	6/30/14	Hague	Alps	6/29/13	10/31/13
Boston NEA	D&W3D	1/1/13	12/31/13		FMTTM	6/6/13	12/5/13		Dolphins	10/11/11	12/31/13
	GWS	5/31/13	5/31/14		Rescue	3/6/13	3/31/14		FOTB	4/23/13	4/22/14
	LastReef	2/15/13	2/15/14		SpacJunk	3/11/13	9/30/13		LivingSe	12/7/12	12/6/13
	Penguins	5/24/13	1/1/15		TA	6/12/13	6/30/14		RME	4/2/12	4/1/14
	Sharks3D	4/8/11	12/31/13	Dearborn THF	FOTB	2/18/13	2/17/14		ROF	12/7/12	12/6/13
Bradford	DinoAliv	6/1/11	12/31/13		RME	9/12	9/13	Hamaoka	DPTP	1/13	12/13
	Mummies	2/14/09	12/13	Denver MNS	GWS	6/21/13	6/21/14	Hampton VASC	AirRacer	10/17/12	9/30/13
	Penguins	7/20/13	1/19/14		RME	9/12	2/14		FOTB	3/29/13	3/28/14
Branson	Ozarks	9/93	12/13		TOTIA	2/1/13	2/1/14		ROTLA	9/7/12	9/13/13
	RME	3/8/13	2/28/14	Des Moines	Dolphins	1/1/13	12/13/13	Hangzhou Bro	Sharks3D	1/1/13	12/31/13
Budapest CC	Sharks3D	1/1/13	12/31/13		FOTB	7/1/13	6/30/14	Hangzhou IC	LastReef	3/1/13	3/1/14
Calgary TS	FOTB	6/28/13	12/28/13	Detroit MSC	TA	3/1/13	3/1/14		TOTIA	1/25/13	1/25/14
	LastReef	5/26/12	7/6/14	Dubai MR	DPTP	1/13	1/13	Harrisburg	DinoAliv	5/17/13	7/31/14
Chandigarh	GCA	1/1/12	12/31/13	Dwingeloo	Bears	1/12	7/13		FOTB	2/1/13	2/1/14
	MOF	1/13/13	12/31/13		GCA	7/19/12	7/18/14		RME	9/1/12	8/31/13
Changsha Wan	Rescue	1/10/13	1/10/14	Edmonton TWS	RME	2/15/13	9/13	Hartberg	Bears	2/13	7/13
Chantilly	AirRacer	10/5/12	12/31/13	Eilat Epic	LastReef	11/1/12	11/1/13	Hartford CSC	LastReef	3/1/13	3/1/14
	FightPil	12/10/04	7/14		LOF	12/7/12	10/31/13		Meerkats	10/1/12	9/13
	SpacJunk	12/21/12	7/31/13		Rescue	12/7/12	10/31/13		SeaMonst	6/25/13	1/4/14

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close		
Hastings	TA	12/1/12	12/1/13	Mexico City Pap	FOTB	10/12/12	9/30/13	Sacramento Imx	AIWC	1/1/13	12/31/13		
	Kenya	6/4/13	12/31/13		GWS	7/5/13	7/5/14		FOTB	8/13/13	2/28/14		
	LastReef	6/1/12	6/7/14		TOTIA	5/1/13	5/1/14		LastReef	1/15/13	1/15/14		
	TOTIA	2/1/13	2/1/14		Milwaukee	FOTB	5/28/13		12/31/13	Saint Augustine	FOTB	1/18/13	1/19/14
Hong Kong SM	LastReef	5/3/13	5/3/14	SeaMonst		5/28/13	9/27/13	GWS	8/9/13		8/9/14		
	AirRacer	1/1/13	12/31/13	WWSS		3/8/13	12/31/13	LastReef	2/1/13		2/1/14		
	Houston MNS	FOTB	10/5/12	9/30/13		LastReef	4/20/13	9/29/13	LOF		9/30/11	10/1/13	
	Mummies	6/15/13	6/30/14	Mobile	FOTB	2/4/13	10/3/13	Rescue	9/30/11	10/1/13			
RME	5/24/13	3/28/14	Montreal SC		GWS	5/29/13	5/29/14	Saint Félicien	ROTLA	9/7/12	9/13/13		
SeaRex	1/2/13	12/31/13			DinoAliv	4/9/13	4/9/14	GreatNor	4/1/13	4/1/14			
TOTIA	1/25/13	1/25/14			LastReef	8/23/12	8/31/13	Saint John's JGC	FOTB	7/17/13	7/16/14		
Huntsville USSRC	FightPil	7/1/13		1/31/14	LOF	10/17/11	12/31/13	Saint Louis SC	AirRacer	3/1/13	12/31/13		
	HidUniv	7/1/13	6/30/14	Mummies	4/9/13	4/9/14	FOTB		1/18/13	9/2/13			
	SpacJunk	6/18/12	4/30/14	AIWC	2/1/13	1/31/14	Mummies		5/10/13	12/31/13			
	TA	4/5/13	6/5/14	GCA	2/1/13	12/31/13	HumanBod		1/1/13	12/31/13			
Hutchinson	FlyMons	10/5/12	10/4/13	Nanjing YSTC	UWT3D	2/10/13	2/10/14	Saint Paul SMM	MOTM	6/1/13	6/1/14		
	HidUniv	6/28/13	6/27/14		ND				TA	9/28/12	12/31/13		
	Kenya	3/15/13	12/31/13		New Orleans	GWS	5/24/13		5/24/14	Saitama SSH	DPTP	6/13	6/14
	LastReef	10/5/12	10/1/13			HOTB	8/29/06			Sakai FCSC	DPTP	1/13	12/13
TOTIA	3/1/13	3/1/14	New York AMNH	FOTB		1/5/13	7/7/13	Salt Lake City Clark	DPTP	8/12	8/13		
GWS	5/24/13	5/24/14		Penguins		7/8/13	1/9/14		Dragons	6/28/13	6/28/14		
Rescue	4/12/13	4/12/14		Niagara	7/1/86		UWT3D		1/18/13	7/18/13			
Jersey City	HOTB	1/14/13		1/13/14	Niagara	5/1/07			San Antonio 2D	Alamo			
JIAC	10/7/12	10/6/13	Norwalk	BTBW	10/19/12	1/16/14	Bugs	1/21/13		7/3/13			
TA	2/1/13	2/1/14		LastReef	1/18/13	1/16/14	TOTIA	7/5/13		7/5/14			
TOTIA	6/7/13	6/7/14		Sharks3D	1/18/13	1/16/14	San Diego RHF	AIWC		7/26/13	8/1/13		
WTT3D	7/1/11	7/1/13		TA	6/21/13	1/16/14		CRA	8/13/13	8/22/13			
Kagawa	DPTP	5/13	5/14	Oklahoma City SMO	Rescue	3/8/13		3/8/14	Everest	8/9/13	8/15/13		
	Kagoshima	DPTP	1/13		12/13	DinoAliv		3/1/13	3/1/14	FOTB	10/12/12	12/31/13	
	Kansas City Sci	TA	4/5/13		10/5/14	FOTB	10/1/12	9/30/13	GCA	8/30/13	9/5/13		
	Kaohsiung NSTM	FOTB	7/1/13		12/1/13	Kenya	5/1/13	12/31/13	L&C	8/23/13	8/29/13		
LastReef	12/15/12	12/7/13	Orlando D SC	Meerkats	2/23/13	12/31/13	MOE	8/2/13	8/8/13				
Katoomba	WATE	6/1/97			Animalop	11/16/12	11/16/13	RME	4/1/13	3/14/14			
Kenner	HOTB	9/15/12		9/14/13	FlyMons	7/1/13	6/30/14	San Jose Tech	FOTB	2/9/13	2/8/14		
Killeen	DPTP	1/13		12/13	SpacJunk	11/16/12	11/16/13		MTTM	1/1/13	12/31/13		
Kolkata SC	AIWC	1/1/13	1/1/14	TA	3/1/12	8/1/13	San Simeon DCI		HCBTD	8/17/96			
	GCA	1/1/13	12/31/13	DinoAliv	1/1/12	12/31/13			Seattle PSC 2	AirRacer	4/12/13	9/30/13	
	Penguins	8/9/13	2/8/14	Dragons	7/9/13	7/8/14		FightPil	6/14/13	6/14/14			
	TA	2/1/13	8/1/13	FOTB	6/1/13	11/30/13		FOTB	10/19/12	9/13			
Kuwait SCK	LastReef	10/1/12	10/1/13	Paris Geo	JT	6/1/13	11/30/13	LastReef	1/11/13	1/11/14			
	Lansing Cel	MOTGL	10/1/12		11/30/13	LastReef	3/1/13	3/1/14	Seoul 63	LastReef	7/5/13	7/5/14	
	Las Palmas	LastReef	3/1/13		3/1/14	Dragons	7/1/13	6/30/14		LastReef	3/1/13	3/1/14	
	LOF	3/15/13	3/21/14		FOTB	7/1/13	6/30/14	Rescue		6/30/13	6/30/14		
Lehi	FlyMons	4/1/12	9/13	Penrith	Rheged	7/1/00		Wolves		1/1/13	12/31/13		
	TOTIA	1/25/13	1/25/14		FightPil	6/8/11	7/14	AirRacer	3/16/13	12/31/13			
	Leon Exp	FlyMons	12/1/12		11/30/13	MOF	11/8/96		RME	9/12	4/14		
	LastReef	6/1/13	12/31/13		RME	1/1/13	6/30/14	Singapore DC	AirRacer	1/1/13	12/31/13		
Loch Lomond	LOLL	7/24/02		GCA	8/16/13	8/15/14	TA		4/1/12	12/31/13			
London BFI	DinoAliv	12/14/12	12/31/13	SeaMonst	10/20/12	12/13/13	Sinsheim		GCA	10/31/09	12/31/13		
	SpacJunk	12/14/12	2/25/14	FOTB	4/8/13	1/7/14	LOF		4/7/11	8/30/13			
	London SM	Penguins	7/22/13	7/21/14	SeaRex	11/22/12	12/31/13	L&C	2/1/13	1/30/14			
		SeaRex	11/12/12	12/31/13	SpacJunk	8/23/13	2/6/14	LastReef	10/1/12	10/1/13			
Louisville SC		AirRacer	4/19/13	12/31/13	TA	6/6/13	6/6/14	TOTIA	6/1/13	6/1/14			
FOTB		9/30/12	9/1/13	CRA	1/1/13	12/31/13	Sofia CC	SeaRex	9/14/12	9/13/13			
Lubbock SS	GCA	6/11/13	9/30/13	Dolphins	1/1/13	12/31/13	Speyer Dome	Dolphins	8/22/12	12/31/13			
	FOTB	3/1/13	8/31/13	FON	6/1/13	5/31/14		MOF	12/5/11	12/31/13			
	GWS	7/5/13	7/5/14	GCA	1/1/13	12/31/13		MOTN	1/1/12	12/31/13			
	SpacJunk	5/24/13	12/7/13	HOTB	1/1/13	12/31/13		Spokane RP	Dolphins	7/1/13	9/8/13		
Lucerne	AirRacer	6/1/13	12/31/13	JIAC	1/1/13	12/31/13	GCA		7/1/11	9/8/13			
	LastReef	6/7/13	6/7/14	MOTN	1/1/12	12/31/13	GWS		5/24/13	5/24/14			
	RATW	1/1/10	12/31/13	SAA	1/1/13	12/31/13	L&C		3/8/13	12/31/13			
	Lucknow	AIWC	1/1/13	1/1/14	Everest	7/1/13	1/31/14	RME	3/8/13	2/28/14			
McMinnville	GCA	1/1/13	12/31/13	Poitiers Imax 3D	SeaMonst	2/1/11	1/31/14	Stockholm	FlyMons	5/19/13	12/31/13		
	AirRacer	5/25/12	12/31/13		UWT3D	2/1/13	1/31/14		FOTB	4/26/13	4/14/14		
	FightPil	3/23/12	7/1/14		MOTGL	10/1/12	11/30/13		HumanBod	1/1/12	12/31/13		
	HidUniv	6/28/13	6/27/14		TOTIA	6/7/13	6/7/14		LastReef	5/11/12	5/4/14		
Melbourne MV	LOF	3/23/12	6/18/14	Puebla	Dragons	6/13/13	5/15/14	Sudbury	SAA	3/1/12	12/31/13		
	Rescue	6/1/12	5/31/14		LastReef	10/15/12	10/31/13		FlyMons	2/8/13	1/31/14		
	DinoAliv	1/6/10	12/13		Animalop	6/1/13	8/30/13		FOTB	6/27/13	1/27/14		
	FOTB	3/21/13	3/20/14		FOTB	10/19/12	10/17/13		LastReef	5/1/13	5/1/14		
Memphis Pink	LastReef	12/26/12	12/31/13	Quebec	LastReef	12/7/12	12/7/13	Sydney WBS	MOTN	1/1/13	12/31/13		
	SeaRex	9/14/12	9/13/13		ROTLA	9/7/12	9/13/13		Rescue	10/4/12	4/4/14		
	TOTIA	6/7/13	6/7/14		TOTIA	2/1/13	2/1/14		LastReef	5/3/12	6/1/14		
	GWS	6/22/13	6/22/14		UWT3D	2/2/11	3/31/14		TOTIA	3/1/13	3/1/14		
Mexicali	LivingSe	1/13/13	12/31/13	Raleigh	FlyMons	4/19/13	10/31/13	Syracuse	TA	5/12/12	8/12/13		
	TOTIA	3/1/13	3/1/14		RME	3/29/13	3/28/14		Taichung NMNS	FlyMons	7/1/13	6/30/14	
	Dragons	6/28/13	12/31/13		SeaRex	10/5/12	7/1/13		SeaRex	1/1/13	12/31/13		
	FlyMons	3/1/13	9/30/13		FOTB	5/1/13	4/30/14		Taipei AM	AirRacer	10/10/12	12/31/13	
LastReef	6/30/12	7/6/14	Richmond SMV	CRA	10/5/12	10/4/13	SpacJunk	1/1/13	12/31/13				
			Rochester MSC										

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Taipei MCRC	WS3D	7/1/13	1/1/14	Toyohashi	TOTIA	5/1/13	5/1/14	Vulcania	Vulcania	2/22/02	
Tallahassee CLC	FlyMons	4/12/13	10/31/13	Valencia Spn	LastReef	7/5/13	7/5/14	Washington NASM	AirRacer	5/25/12	12/31/13
	FOTB	1/18/13	7/18/13		MOTN	1/1/12	12/31/13		FOTB	10/5/12	9/30/13
	GWS	6/15/13	6/15/14		SeaMonst	12/16/11	8/30/13		Rescue	6/9/11	7/4/13
Tampa MOSI	SpacJunk	2/10/12	3/31/14	Vancouver TWS	FOTB	3/16/13	9/15/13		SpacJunk	12/21/12	7/31/13
	FOTB	2/8/13	2/7/14		RME	4/8/12	12/13		ToFly	7/1/76	
	GWS	5/24/13	5/24/14	Victoria DCI	FON	6/1/13	12/31/13	Washington MNMH	Dolphins	1/1/13	12/31/13
Tijuana	Animalop	7/1/10	7/13		FOTB	4/5/13	9/14/13		Everest	1/1/13	12/31/13
	Arabia3D	6/1/13	8/31/13		Kenya	6/14/13	12/31/13		HOTB	1/1/13	12/31/13
	LastReef	3/1/13	3/1/14		LastReef	9/27/12	9/27/13		L&C	1/1/13	12/31/14
	UWT3D	1/1/13	7/22/13		RME	6/28/13	5/28/14		Pulse	1/1/13	12/31/13
Toluca MCIM	FlyMons	6/1/13	1/31/14		SAA	5/1/13	10/31/13		UWT3D	3/15/13	3/31/14
	LastReef	2/1/13	2/1/14		TOTIA	8/30/13	8/30/14	West Nyack Imx	SpacJunk	2/28/13	2/1/14
	SpacJunk	3/1/13	9/1/13	Virginia Beach AMSC	D&W3D	1/1/13	12/31/13	Zion	ZionCany	7/1/08	
Toronto OSC	FOTB	4/8/13	4/11/14		FOTB	4/1/13	9/15/13				
	RME	10/1/11	12/13		SeaRex	11/10/12	12/31/13				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AIWC	Adventures in Wild California	2000		Penguins	Penguins 3D	2013	3D nWP
Alamo	Alamo: The Price of Freedom	1988		Pulse	Pulse: A Stomp Odyssey	2002	GSF
Alps	Alps: Giants of Nature, The	2007		RATW	Ride Around the World	2006	GSF
Animalop	Animalopolis	2008	3D	Rescue	Rescue 3D	2011	3D K2
Arabia3D	Arabia 3D	2010	3D	Rheged	Rheged: The Lost Kingdom	2000	unk
Bears	Bears	2001		RME	Rocky Mountain Express	2011	SLC
BTBW	Born to Be Wild	2011	3D	ROF	Ring of Fire	1991	MFF
Bugs	Bugs!	2003	3D	ROTLA	Raiders of the Lost Ark	2012	PPC
CRA	Coral Reef Adventure	2003		SAA	Shackleton's Antarctic Adventure	2001	NGD
D&W3D	Dolphins & Whales 3D	2008	3D	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
DinoAliv	Dinosaurs Alive	2007	3D	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D 3DED
Dolphins	Dolphins	2000		Sharks3D	Sharks 3D	2004	3D 3DED
DPTP	Dinosaur Passage to Pangaea	2011	3D	SpacJunk	Space Junk	2012	3D K2
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	TA	Tornado Alley	2011	3D GSF
EarthWin	Earth Wins, The	2013		ToFly	To Fly!	1976	MFF
Everest	Everest	1998		TOTIA	Titans of the Ice Age	2013	3D GSF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D K2
FlyMons	Flying Monsters 3D	2011	3D	Vulcania	Vulcania	2002	unk
FMTTM	Fly Me to the Moon	2008	3D	WATE	Wild Australia: The Edge	1997	MSI
FON	Forces of Nature	2004		WildOcea	Wild Ocean	2008	3D GSF
FOTB	Flight of the Butterflies	2012	3D	Wolves	Wolves	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985		WS3D	Wild Safari 3D	2005	3D NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D GSF
GP	Greatest Places, The	1998		WWSS	Wildest Weather in the Solar System	2013	3D NGD
GreatNor	Great North	2000		ZionCany	Zion Canyon (aka TOTG)	1994	BFI
GWS	Great White Shark	2013	3D				
HCBTD	Hearst Castle: Building the Dream	1996					
HidUniv	Hidden Universe	2013	3D				
HOTB	Hurricane on the Bayou	2006					
HumanBod	Human Body, The	2001					
JIAC	Journey into Amazing Caves	2001					
JT	Jillian's Travels	2013	3D				
Kenya	Kenya 3D: Animal Kingdom	2013	3D				
L&C	Lewis & Clark: Great Journey West	2002					
LastReef	Last Reef, The	2012	3D				
LivingSe	Living Sea, The	1994					
LOF	Legends of Flight	2010	3D				
LOLL	Legend of Loch Lomond, The	2002					
Meerkats	Meerkats 3D	2012	3D				
MOE	Mysteries of Egypt	1998					
MOF	Magic of Flight, The	1997					
MOTGL	Mysteries of the Great Lakes	2008					
MOTM	Mystery of the Maya	1995					
MOTN	Mystery of the Nile	2005					
MTTM	Molecules to the Max	2009	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007					
ND	Neelkanth Darshan	2005					
Niagara	Niagara: Miracles, Myths, and Magic	1987					
OW3D	Ocean Wonderland 3D	2003	3D				

Summer 2013 Bookings Count

#	Film	#	Film	#	Film	#	Film
51	LastReef	6	Dolphins	3	ROF	1	GreatNor
49	FOTB	6	FightPil	3	ROTLA	1	HCBTD
25	TOTIA	6	Kenya	3	SAA	1	JT
20	RME	6	Meerkats	2	Arabia3D	1	LOLL
20	SpacJunk	5	AIWC	2	Bears	1	MOE
17	TA	5	Dragons	2	Bugs	1	MOTM
16	GWS	5	HidUniv	2	D&W3D	1	MTTM
15	GCA	5	HOTB	2	EarthWin	1	ND
14	AirRacer	5	Penguins	2	HumanBod	1	OW3D
14	FlyMons	5	SeaMonst	2	MOTGL	1	Ozarks
13	Rescue	5	WTTR3D	2	Niagara	1	Pulse
11	DPTP	4	Animalop	2	WildOcea	1	RATW
10	SeaRex	4	LivingSe	2	WWSS	1	Rheged
9	DinoAliv	4	MOTN	1	Alamo	1	ToFly
8	UWT3D	3	CRA	1	Alps	1	Vulcania
7	L&C	3	Everest	1	BTBW	1	WATE
7	LOF	3	FON	1	FMTTM	1	Wolves
7	Mummies	3	JIAC	1	GC	1	WS3D
7	Sharks3D	3	MOF	1	GP	1	ZionCany

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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POSITIONS SOUGHT

I am a former Theater Operations Manager from the Humphrey IMAX Dome Theater in Milwaukee WI. I was Operations Manager for 7 years, and before that I was the Senior Projectionist for 4 years. I learned IMAX projection operation from Jim Kral in Cincinnati, Ohio. I am familiar with the IMAX Dome Operations, Mach II reel unit, 5-level QTRU and dubber, DDP and AEI audio reproducers. Although I have not participated in the IMAX Certification Training, I have performed both minor and major projection and audio repair while working with IMAX Technicians.

I'm currently an audio visual technician working in hotels; but no job has given me the satisfaction and enjoyment as working in an IMAX Theater. I am very eager to return.

I am willing to relocate, and would consider part-time work as long as the potential was there for full-time. Reference will be given upon request. Contact Brad Barnes at blbarnes@yahoo.com.

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SHORTS

1939's *Wizard of Oz* in IMAX 3D

The classic 1939 movie *The Wizard of Oz* is being converted to 3D and will run exclusively in IMAX theaters starting on Sept. 20. The film, which won Academy Awards for Best Original Score and Best Song (*Over the Rainbow*), stars **Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, and Margaret Hamilton**. It was directed by **Victor Fleming** (who also directed *Gone With the Wind* in that same year).

The restoration and 3D conversion of the film by **Warner Bros.** began with an 8K scan of the original Technicolor negative, according to a press release. The 2D master was then converted to 3D "by creating a depth-map of each frame to construct 3D imagery and determine distances from the viewer's vantage point." **Ned Price**, vice president of mastering at Warner Technical Operations says, "People have asked for years about *The Wizard of Oz* 3D conversion. My answer was always, 'We're not doing it until it's perfect.' And now it is."

The IMAX release precedes the appearance, on Oct. 1, of a new five-disc 75th anniversary edition of the film that will include Blu-ray, 3D Blu-ray, DVD, and Ultraviolet versions of the film, a new documentary on its making, and other bonus features.

Jackson Hole nominations out

Several giant-screen films and fulldome shows have been nominated for awards at this year's **Jackson Hole Wildlife Film Festival**, to be held in Jackson Hole, WY, Sept. 23-27. The nominated films are:

Best Theatrical Programs:

Flight of the Butterflies, SK Films Inc.
Titans of the Ice Age, Giant Screen Films, D3D Cinema

Best Immersive 3D/Large Format:

Flight of the Butterflies, SK Films Inc.
Kingdom of Plants, Atlantic Productions
The Last Reef, Giant Screen Films, Yes/No Productions, Liquid Pictures

Best Immersive Fulldome:

Lamps of Atlantis, Evans & Sutherland, Eugenides Foundation Planetarium

Moons: Worlds Of Mystery, Charles Hayden Planetarium, Museum of Science, Boston

Supervolcanoes, Spitz Creative Media, Mirage3D, Thomas Lucas Productions

Best Original Musical Score:

The Last Reef, composers: Luke Cresswell, Steve McNicholas



The Wizard of Oz is being converted to IMAX 3D.

Flyover Canada opens in BC

The former site of the **Canada Place IMAX Theatre** in Vancouver, BC, has been transformed into *FlyOver Canada*, a digital dome virtual flight ride experience. The \$16 million ride, which opened in June, features a vertical 66-foot (20-meter) dome screen, in which visitors are suspended, feet dangling, in seats that move in sync with the film, simulating flying over Canadian landscapes. A preshow called *Uplift*, produced by Montreal's **Moment Factory**, precedes the eight-minute flyover ride. The overall attraction was developed by **Soaring Attractions, LP**, of Vancouver, a partnership consisting of tourism entrepreneurs **Stephen Geddes** and **Andrew Strang**, and the **Aquilini Investment Group**, owners of the Vancouver Canucks.

FlyOver Canada is similar to the *Soarin'* attractions at Disney's California Adventure Park in Anaheim, CA, and EPCOT at Walt Disney World in Florida, alt-

hough it uses a digital projection system, instead of 15/70 film at 48 fps, which the Disney rides use. According to *InPark Magazine's* **Joe Kleiman**, four similar attractions, also using digital projection, are located in theme parks in Kaohsiung, Taiwan; Abu Dhabi, UAE; Shanghai, China, and Shenzhen, China.

Canada Place, which houses *FlyOver Canada*, was the location of the Canada Pavilion at Expo 86, the world's fair hosted by Vancouver. A highlight of the pavilion was the world's first IMAX 3D theater, featuring two full-size IMAX GT 15/70 projectors, and the first (non-anaglyph) IMAX 3D film, *Transitions*, directed by **Tony Ianzelo** and **Colin Low**. After the expo, management of the 440-seat theater was assumed by **Imax Corporation**, which operated it until 2009. The **CN IMAX Theatre** (as it was known for most of its life) and the IMAX Dome theater at Vancouver's **Telus World of Science** (which is still operating) were host to giant-screen conferences in 1997 and 2007.

TCL, Fellman making panda film

Donald Kushner and **Elie Samaha**, owners of the **TCL Chinese Theater** in Hollywood, are partnering with producer **Drew Fellman** to produce an IMAX film about pandas, according to the *Los Angeles Times*. The film is one of several events and attractions the owners are planning to bring audiences to the former iconic theater, originally known as **Grauman's Chinese Theater**. The auditorium is currently being converted to an IMAX digital theater, set to reopen in September.

Kushner and Fellman, who wrote and produced the 2011 IMAX feature *Born To Be Wild*, have visited a panda center in Chengdu, China, twice to get approvals, and hope to start filming this year, with Fellman as director.

Speaking of the programming of the Chinese Theater once it reopens, Kushner told the *Times* that "on Saturdays and Sundays we plan to show [traditional] IMAX films in the mornings and early afternoons, and in the evenings we'd like to be showing [features like] *Superman*."

(see **SHORTS** on page 15)